VOGUE

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Announcement of Autumn Fashions

SEPTEMBER 18.

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PRICE 25 CENTS.

School and College Apparel for Girls and Misses

The younger generation of today is thoroughly appreciative of the joys of distinctive dress—the consciousness of smartness in personal appearance and of becoming attire. Our attainments as Apparel Specialists, are well set forth in the unusually large number of models we have prepared for this season, among which we direct special attention to the following

Exceptional Values in Dresses of entirely new designs

(as illustrated)

SIZES 6 TO 14 YEARS

No. 1. Afternoon Dress, fashioned of imported checked worsted or plain serge, satin-trimmed; in black and white, red and black, or plain navy, brown, raisin, cadet or olive, **11.95**

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No. 5. The "Marine" Dress—a tasteful model for school or street wear; full plaited skirt with separate coat and belt; fashioned of best quality clay serge; in navy, red, gray or cadet blue; trimmed with black braid and brass buttons, **10.00**

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No. 2. One-piece Sweater Dress—plain color body with plaid skirt and combination braid trimmings; in navy, black, brown or olive, **25.00**

No. 3. A particularly attractive Dress, fashioned of imported satin-finished broadcloth, silk-scroll-braid trimmed; fine lace yoke and collar; suitable for street or afternoon wear; in black, navy, Edison, olive, artichoke, light blue, raisin, walnut or mahogany, **25.00**

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No. 7. The "Sorority" Dress—a distinctive College Dress, fashioned of clay serge; in navy, black, brown or olive, **15.00**

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Saks & Company

NEW YORK

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At this season of the year, Tiffany & Co.'s manufactures and importations, for the approaching autumn and holiday trade, are finding a place in their respective departments. The Paris and London branches are gathering and shipping, from time to time, artistic merchandise to the New York house

The Tiffany Blue Book is prepared with especial reference to those who find it inconvenient to visit New York City and who desire a compact catalogue of Tiffany & Co.'s stock, with the price of each article. The Blue Book will be sent free upon request

Fifth Avenue & 37th Street New York

LEFT FIGURE—Leaf green chiffon gown over heavy faille silk of the same color embroidered in copper and silver. The bodice trimmed with silver lace and grey chiffon knotted on the left side. Coat of green silk velvet brocade with collar and cuffs of skunk. Lining of white silk veiled with green chiffon.

CENTER FIGURE Black and white chiffon cloth over apple green silk. Tunic of black chiffon edged with black satin bands, fastened with white pearl olives. Irish crochet lace yoke over dotted net. Hat of black silk beaver trimmed with four large black plumes. Georgette model.

RIGHT FIGURE—Tailor suit of taupe velvet with inset panels of same tone broadcloth. Collar of cerise silk shot with silver. Pipings of the same silk trim the cuffs. Buttons of velvet. Carlier turban of taupe beaver with silk rosette on the left side made of cerise and taupe ruchings. Head and large aigrette of raisin shading to cerise.

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Actual Value, 23.50

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The reason for this phenomenal success is clear: the silks are matchless in beauty, quality, and originality—they are irresistible to the fashion leaders of the country, who delight in the rich, lustrous fabrics produced by Rogers & Thompson, whose trade mark,

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is world famous as the guarantee of beauty, quality and approved fashion in silk dress goods. Name R. & T. in selvage of every fold.

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(Registered in U. S. Pat. Office.)

"SALOME" is now a classic silk. Introduced this Spring, it leaped into a favor unparalleled in our long history of successful originations. Its introduction was an innovation in the textile world, and its position to-day is more distinct. Its vogue this Autumn transcends even its tremendous favor of the Spring.

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"SALOME!" Its very name suggests the silk—supple, clinging, sinuous and beautiful.

A most beautiful blending line of colors are found in this fabric. Staple and pastel colors of all descriptions.

Color card and samples upon request. Name stamped on selvage.

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On the other hand, it possesses a body and firmness requisite for the severe tailored gown.

The rich, brilliant colorings of the new season are all shown on the color card. This will be furnished upon application. Name stamped on the selvage.

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The color card reveals all the new alluring shades for Autumn in a marked degree of richness.

Sent upon request.

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Rogers & Thompson

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(Continued on page 367)

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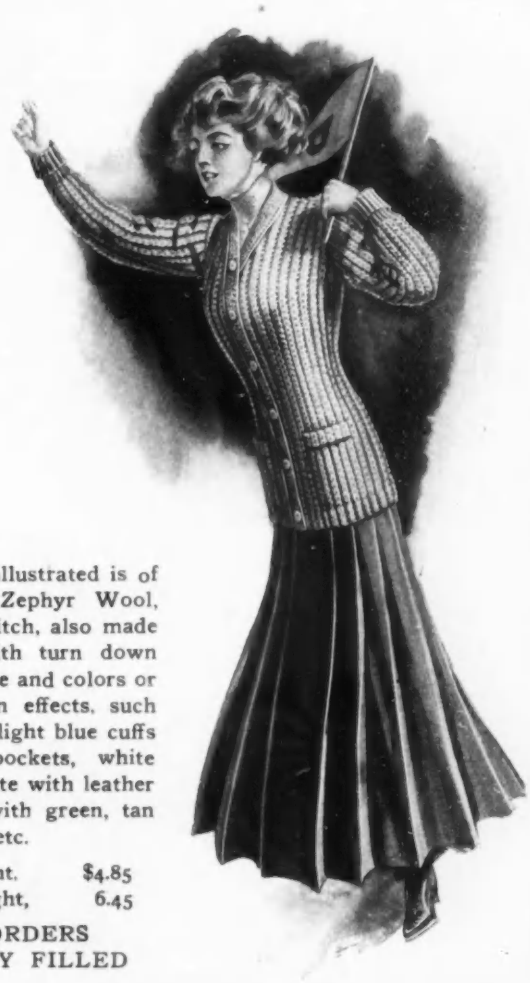

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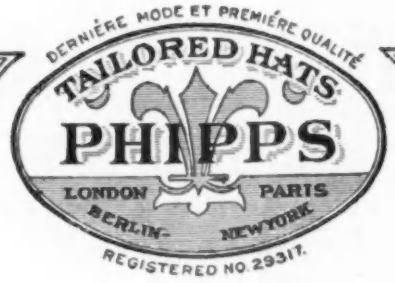

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(Continued from page 364)

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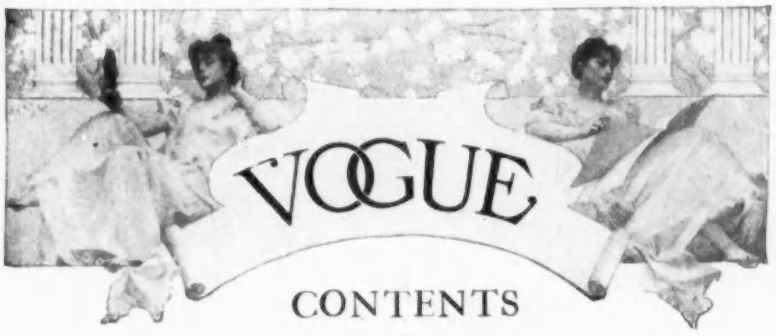

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ROYAL "PEASANTS" IN THE FOREST OF SINAIA

IT IS A PRETTY CUSTOM OF THE CROWN PRINCESS OF ROUMANIA TO DRESS HERSELF AND HER CHILDREN IN THE PICTURESQUE GARB OF THE PEASANTS WHEN AT THEIR SUMMER PALACE

YOUNG FOLK OF ROUMANIA PREPARING TO DANCE THE "HORA"

VOGUE

FÊTE DAYS WITH PRINCE AND PEASANT

Summer Life at Sinaia, "The Pearl of the Carpathians"—Delightful Outdoor Life of The Royal Family—Charming National Customs

A GLIMPSE OF THE CHATEAU

IT is certainly true that mutton chops should not be served at luncheon on a boiling July morning, but I do not think I realized how awfully hot it was until I saw them appear, and knew that it would be quite impossible to eat them.

My life partner, who usually likes at least one course of meat, looked at me and fanned himself gently with his napkin. "We must do something," he said. "How would you like to go to Sinaia?"

It was decided on the instant, in spite of the thought of the broiling we should have to endure on the trains, and when the Dragoman had been dispatched to telephone for rooms, and our visions of the cool mountains had helped us to enjoy our melons, which are really delicious in Roumania, I ran brightly upstairs to see about the packing, and to dare to look at my own particular Fahrenheit, which I had been carefully keeping out of sight. It registered 89°. I do not know why it is, but when you see 89° you feel at once as if the only thing possible were to take off all your clothes, stop trying to curl your hair, and just lie down and give up. The Centigrades and Reaumurs, all over the house, in all these years have never really conveyed any idea of temperature to my mind. Although I know perfectly well that 25 Reaumur is 89 Fahrenheit, the knowledge leaves me unmoved. I suppose it is like one's prayers—one must say them in one's own language.

The packing was easily accomplished, for I am glad to say I do not have to do it myself, and when we got into the train a lucky thunder storm had cooled the air and it was rather nice to sit in the darkness and roll along towards the dawn. Past Braila, we wound through the enormous grain fields of Faurei and Buzen, and saw miles upon miles of wheat, already cut, with peasants threshing it in white shirts and leggings and brown jackets, the dull olives and reds of the women, the glint of the yellow grain, where the rising sun touched it, and the background of enormous stacks of straw, a most picturesque sight. At the stations there were many ox carts laden with bags for transportation, and later we came to miles and miles of corn, waving in the morning breeze and bending its plumed heads in a mute prayer for rain.

All Roumanian roads lead to Ploesti—and all trains dump you there, as the best kept station in the country. The restaurant is presided over by a Russian socialist, rather a character, who evidently believes that socialism and good coffee are not incompatible, and when we climbed into the next train, which was to take us up to Sinaia, it was with a refreshed spirit and the wish that all the Restaurateurs de Gare were socialists, if it would only have the happy effect of creating cleanliness and honest coffee. When we approached the lovely valley of the Prahova, the mountains sent us the refreshing gurgle of their snow fed streams, and soon we came upon two ideal groups, one fording a little rivulet—a girl with an angelic face, driving a pair of white oxen, and a white bearded old man, all in sharp relief against the deep background of the forest — the other, the glory of the morning full upon her, a veritable Goddess of life and youth spinning the threads of destiny, with her distaff and her cow.

Although all Sinaia was full and we were told that the rooms reserved so glibly by telephone were the last in the huge Hotel Caraiman, we found them not so bad, with a balcony, a fascinating fountain that wafted its clouds of spray almost to us, and before our windows the pretty villas of Sinaia, topped by the monastery with its shining domes, and the beautiful snow-capped Carpathians.

After lunch we had to do our duty in "that state of life to which we are called" as says the prayer book, and we did it by driving in a motor car up the beautiful forest road—past the too-much restored monastery and church—and in writing ourselves down in the book of

THE CROWN PRINCESS AND HER ELDEST SON DRESSED AS PEASANTS

the King and Queen. What wonderful memories have not only the great ones of the earth, but their servitors. We had not seen the Major Domo at Pelesh often and it flattered our little vanities that he seemed to remember us perfectly, and greeted us as if to us, and to us only, it gave him joy to give a pen. We then had the most perfect afternoon, wandering far up into the forest and by the nest of the Princess Marie, built among the trees, where she used to give tea parties.

At Sinaia one meets everybody who is anybody. The Court was there, and so of course all the diplomats were there—a very nice arrangement for them as they had the beautiful high air of the Carpathians and were not *en conge*, but comfortable at their posts, with leave in perspective.

Next morning as we took our vermouth under the gay umbrellas in the Park at Rieglers, and listened to the military band, it was most amusing to watch the throng, made up of so many nations and having so many smart women. Roumanians always dress in the latest mode, and it is usually easy to distinguish them from their less well dressed sisters of other lands. In the afternoon we went to a garden party at Pelishor, the fascinating country house of the Crown Princess, which, as she always

"THEY CAME THROUGH THE WOODS—AN INDESCRIBABLY PICTURESQUE GROUP"

does, she has made so individual and attractive. Her rooms seem lived in and full of her atmosphere, with photographs she has taken herself, books that look as if they had been read, piled up pillows and convenient electric lights. Pelishor, which is of the same style of architecture as Pelesh, the King's chateau, lies farther in the forest, quite surrounded by the splendid pines, and there the Princess leads an ideal summer life, making happy days for her children, riding far off into the forest, taking long drives in her motor car into the beautiful country round about, and interesting herself, not only with charming hospitality in the Society of the Diplomatic life, but also in the life of the peasants around her. She and the little Princess wear peasant dress much of the time at home, and nothing could be sweeter than the Princess Elisabeth in the dress of the peasant girls of Campina, or more droll than little Prince Nicolas in the shepherd dress of the valley of the Prahova, leaning on his staff. Indeed the latter is the most Roumanian of the children, hardly speaking any other language.

The automobiles, which are new this summer in Sinaia, are most convenient for taking one quickly from the valley to the mountain and as we got out of ours that afternoon at five, the scene on the terrace at Pelishor, where were gathered all that is most distinguished of this cosmopolitan society, was exceedingly brilliant. The Princess, always the central figure in any group, shone fair among the many fair women in a gown of white crepe de chine, with a sort of stole of a

THE YOUNG MEN OF BREAZA DANCING THE WONDERFUL "CALUSERUL"

dull rose color and a big hat covered with shaded roses in the same dull pinks. All that a gracious hostess could do she did, walking about, talking to everybody, seeing that the delicious things to eat were served properly—in every way an animated, beautiful, charming woman. At half past five the King and Queen added an interesting note of color to the landscape, as they drove up the forest road leading from Pelesh, in a phaeton with postillions and footmen, drawn by four quaint little cream colored Norwegian horses. Carmen Sylva in her floating white draperies and veil is always a commanding presence, and the King was in high good humor. Royal parties are always much the same, for people must of necessity wait as the King and Queen walk about talking to them here and there, but the groups formed and scattered and the beautifully gowned women, and brilliant uniforms of the men, with here and there a black coat, to give value to the colors, formed a fascinating scene.

Life at Sinaia is very largely made up of excursions. Everybody lives out of doors and as much as possible in the forest, so that in the evening, with a party of gay people we went to see the moonlight on Santa Anna, and, as we walked through the beautiful starlit valley, with the rising moon coming over the mountains and silvering the tops of the tall pines—the huge hush of the night so still that our voices echoed weirdly as we talked and laughed and the air heavy with

"THE BEAUTIES COME FROM BREAZA AND CAMPINA"

the smell of the pines and sweet with the smell of the grass cut that afternoon in the far away meadows—we felt thankful for merely being alive.

On July 12th, under the brilliant sunlight of a perfect summer afternoon Sinaia, the pearl of the Carpathians, glistened and gleamed doubly resplendent, because—in honor of the King's guest, the Arch Duke Francois Ferdinand—it is *en fete*. We were indeed fortunate to be there on that day.

All along the wide paths that lead up through the splendid pine woods to the plateau behind the King's Chateau of Pelesh, went hundreds of people—gaily dressed women of society beside still more gaily dressed peasant girls and women in their beautiful and artistic national costumes. There were peasants from the valley of the Prahova, from Breaza, from Campina, from all the country round about, and singing societies and societies of gymnasts, all in the national dress of their districts. Here the sun turned into flame the mass of gold thread and spangles interwoven on the apron of a sturdy peasant dame; there it touched the flowers behind the ear and the long, gaily tied braids of a pretty peasant girl, bringing out the intricate and marvelous stitcheries in blue and gold and black of her blouse, and making gorgeous the crimsons and yellows of her apron. On the plateau ten thousand, at least, were gathered in a mass of color and movement impossible to describe, as they waited for the coming of the Royal family and the Austrian guests. Finally there was a murmur in the mass, which swelled and grew into wild acclamations as the Queen appeared through the woods seated in a little Tilbury, drawn by a

GROUP OF YOUNG ROUMANIAN PEASANTS DANCING THE "SÂRBA"

small pony, and by her side the Princess of Hohenberg, morganatic wife of the heir to the Empire and Kingdom of the Hapsburgs. Behind them walked the King and the Arch Duke, the Prince and Princess of Roumania, and their children the Princes Carol and Nicolas, the Princesses Elisabeth and Marie, and then came the suites, adding their brilliant uniforms to the color. The Princess wore the costume of the peasants of Alleme, most beautifully embroidered in colors, and with gold and silver threads—the fascinating gauze-like veils of the married woman on her golden braids. The young Princesses of Roumania are really lovely—Elisabeth with her serious eyes and classic features, and Marie the very opposite, her round face and gay prettiness all dimpling in smiles. The young Princes also wore the dress of the shepherds of the mountains and the Prahova—a long staff in the hand and an immense caciula (a high cap in white lambs skin) on their heads—and as they came through the woods—an indescribably picturesque group—the enthusiasm of the peasants made the mountains ring with hurrahs.

After the Royal party had gone to the pretty pavilion arranged for them, the famous

(*Continued on page 432.*)

AS SEEN BY HIM

Interest in the Horse Show and the Hunt Declining—Mrs. Belmont Correctly Estimates the Snobbishness of Those Not In the Swim—Wretched Taste in Furnishing Homes—Admiral Dewey Prediction Fulfilled

IT will probably be the airship or the motor—or perhaps both—as a factor in the sports in the open for the spring, as there is no doubt that interest in horse shows has decreased. Let two or three men get together and they are sure in a short time to drift into talk of the merits of different makes of motors; the aeroplane will no doubt come later. One hears little about the horse now-a-days. It takes the enthusiasm of the two young Vanderbilts to evoke anything like interest in the ordinary horse show. I doubt if after this autumn, we shall have these shows as the great attractions of the county fairs. Now we are rapidly approaching the season of the mammoth pumpkin, the wonderful needlework and the fat porkers—Mineola, White Plains and onward for the next month.

HUNTING NOT POPULAR

And with the decrease in interest in the horse, comes also an apathy toward the hunt. Newport has now no one to give this a fillip, and I hear little about the meets in Westchester, or over in Orange County. Meadowbrook we have always with us, and Lenox was stirred up this autumn, and it took up riding to hounds with Labor Day or thereabouts. And the first meets had all the requisites to make them perfect. The mornings were frosty, there was a nipping if not an eager air, although there was no wind, and the hills had put on their September dress of gold and scarlet even a little before the allotted season. In England, every one nearly goes to the hunt in motors and this looks like the beginning of the end. There is much dissatisfaction concerning the affairs—or at least was last winter—of several of the hunts.

The race of fox hunting squires is run. Ireland, however, is still loyal and there is as much theatrical and picturesque detail surrounding the "chasse" in France, as there was in medieval times; but the hunt there is quite unlike that of Anglo Saxon fashion.

Even at Meadowbrook, there is a lack of the old spirit, a waning of the interest of other days. And yet we have there many of the same old crowd. Perhaps there are few of us that have the real sporting blood in our veins. The Meadowbrook region is getting too suburban and one hardly feels like following trolley cars at full cry running through crowded streets in the midst of village cottages and shops and apartment houses. The plan to remove the hunt itself to the north shore, somewhere near Oyster Bay or beyond, is growing in popularity. In fact, if I am not mistaken, steps have already been taken for this change. It is the only salvation for the hunt.

TUFT HUNTERS

Just now, when we are separating, metaphorically, and are gathering in country houses or Adirondack camps or at the Hot Springs of Viriginia or at Lenox or Tuxedo or at one of the many suburban settlements, we are prone to gather at dusk, just after tea has been served and sit before a huge fire of logs and review the past. We are still dwelling, as an aftermath, on what has taken place this summer, and we are beginning to criticise events coolly as time makes them more remote. In the first excitement, we simply referred to them and as newspapers give all the details of any happening out of the usual, it seems a bit trite to follow in the wake of the actual news. But we cannot but smile at the knowledge Mrs. Belmont, clever woman that she is, had of human nature, when she threw open Marble House to the public for $5 a head, the receipts to go for the betterment of the cause of Woman's Suffrage. I am sure that if she had made the price a little less, say included a ticket to and from New York on an excursion basis, the crowd would have been even greater. Although some of Mrs. Belmont's friends took more than one ticket, in order to further the cause and to show their interest in her, there was no doubt quite a crowd which was attracted for only one reason—and that was to be able to say in the future that the gates of Marble House had for once been thrown open to them. Naturally these people will not say on what occasion, but they will speak in an easy familiar manner of the furniture and the bibelots, so as to impress others with the idea that they had either dined there or had been asked to pass a week end. And this has inspired an interesting editorial in the *New York Times* on the snobbery of Americans, and a suggestion that other houses in town be thrown open upon occasions, the proceeds to go to charity. In England it is an old custom and we tramp whenever we can through the chateaux of the Loire, and we are allowed to peep into some celebrated palaces in Italy. Years ago, before the public was so wildly interested in everything which was either Vanderbilt, Gould, Rockefeller or Morgan, the late William H. Vanderbilt threw open his famous picture gallery to the public once a week. The admission was by ticket, but no fee, if I remember, was charged. His experience was not pleasant. It was even then a souvenir hunting, curious, vulgar mob, and the privacy of his family was so invaded that he had to rescind the order. Mrs. Belmont has no doubt some very beautiful bibelots and furnishings and the house is a splendid one, but you can see much finer examples of all these articles at the Metropolitan Museum. The only private collection in town which would be of general interest would be that which is placed in the private museum of Mr. J. Pierpont Morgan and which I believe one day will become the property of the city, through his generosity. When he brings over his other collection which is now in London and adds it to this one here, it will be equal to the Wallace aggregation of pictures, china and other art objects, donated a few years ago to London.

CRAZY QUILT STYLE OF FURNISHING

In Europe the older town houses, country seats, castles and chateaux, are of certain periods and everything is in keeping, although English people are prone to place in their own living rooms some dreadful modern furniture. Even in Spain, many of the palaces are ruined by the importation of furniture of the period of the last Napoleon purchased in Paris by the late Queen Isabella. Here except a few genuine colonial houses, we have nothing, and very few of our homes of today are entirely in one style of one or the other periods. There is a mixture of all the Louis periods with a little bit of Empire and some new Adam picture galleries, until recently, were used also as ballrooms and they look for the most part like the exhibition "salons" of auction shops or the ambitious drawing rooms of new hotels. Pictures are badly hung, and good and bad are mingled without rhyme or reason. And here everyone has the same things. You feel in many of the new houses as if each room were taken bodily from the show window of a Fifth Avenue art shop; the mixture is ludicrous. At Newport even, I have in mind one room with a clock which is inclosed in a huge monstrance taken from some old church; a sacred bit of altar furniture, used by the Roman Catholics to inclose the Host at Benediction. And yet this stands surrounded by vestments and chasubles and other old world convent spoils in a modern drawing room with electric lights in the most glaring and hideous of fixtures. I know of one country place where they use confessional boxes in lieu of summer houses on the lawn. And if you wish to see a burlesque of the middle class style of furnishing a country or suburban house, do drop in, when passing through town, at "Is Matrimony a Failure?"

SUFFRAGE MERRY WAR

But I have strayed a long way from my sheep. There is no doubt—and this was seen clearly last winter—that the Woman's Suffrage cause is to be made strong by an appeal to the snobbery of the general public. Women and men will flock to its banner if they can drink tea from the same cups as the world of fashion and disport in the same drawing rooms. I would suggest a ball—semi-public—or something of that kind and the town would be captured—for the moment. There is no doubt that Mrs. Belmont and Mrs. Mackay are to begin a merry war early in the season.

Seriously speaking, I am glad to see it. Mrs. Belmont has gone into the matter *con amore* and she is aiding her cause—one of which I may or may not approve. And it is certainly much more to her credit that the one event of the Newport season was of her planning, and that it was educational and possessed the elements at least of something more than a mere flippant entertainment. And yet, Newport is Newport, and somehow or other I like to look at it in another light. It is Jack at play, not at work. And we shall all go back in a few years if not in less time, to negro minstrels, to costume dances, to all the froth and the frivol of summer life. July and August, the ocean and the life in the open and vacation time are meant for play. It was a dull season, this year, that is all.

THE FULTON HUDSON CELEBRATION

I have been in town for a few days, and I must confess that September there is an impossible season. It is true that the new plays have all or nearly all had their premieres, but the town houses look shabby;

(*Continued on page* 418.)

HOW SCEPTICS ARE MADE

AMONG the distinctive features of the age is the decay of influence in the strongholds of authority that have heretofore been regarded with unquestioning faith by the people at large. Somewhat dazed, the great majority of those who are content to let others do their thinking for them have been forced by the noise of the combat between old and new knowledge to take notice of the startling fact that the foundations of old beliefs in religion, medicine and educational methods are being successfully attacked. Indeed, so far has new thought progressed that the reading world has been startled this autumn by having a minister in good standing, in a magazine that circulates mainly among the clergy, raise and discuss the question "Do We Need Ministers?"

This would, of course, have been regarded as an almost blasphemous question fifty years ago, but now it is only a sign, albeit a significant one, that old ways are passing in what was considered the most impregnable of human institutions, and that for the change in the attitude of the public toward religion scholars are largely responsible. To bring generation after generation up to look upon the Bible as the very word of God; to have this attitude of unquestioning belief urged for centuries by college bred preachers as vital for the soul's salvation, and then of a sudden to have it sharply assailed by a Darwin, with his doctrine of evolution, is to raise doubt. And to find in the course of years an increasing number of college professors and ministers at great pains to point out the errancy of the Scriptures—the latest critic being a professor in the Divinity Division of the Chicago University, who recently stated that the story of the Fall is simply a Babylonian tradition that was taken over by the Jews during their captivity—is to chill faith all along the line.

The views of this professor, who also averred that the Christian religion, regarded historically, has been compelled to modification during its centuries of existence by the secular sentiment of the times, were telegraphed all over the country, thus securing wide publication by the press, and, as no rejoinder has appeared, their effect on the man in the street, with that of similar utterances and articles, has been to still further weaken the hold of the church's authority on him. He well knows that if college professors thus attacked the integrity of the Federal Constitution, or of marriage, hosts of thinking men and women would appear for the defense, and therefore he assumes that there must be truth in such criticisms, and quite naturally asks why he should go to church to hear some unprogressive preacher present the old views that are based upon the inerrancy of the Bible.

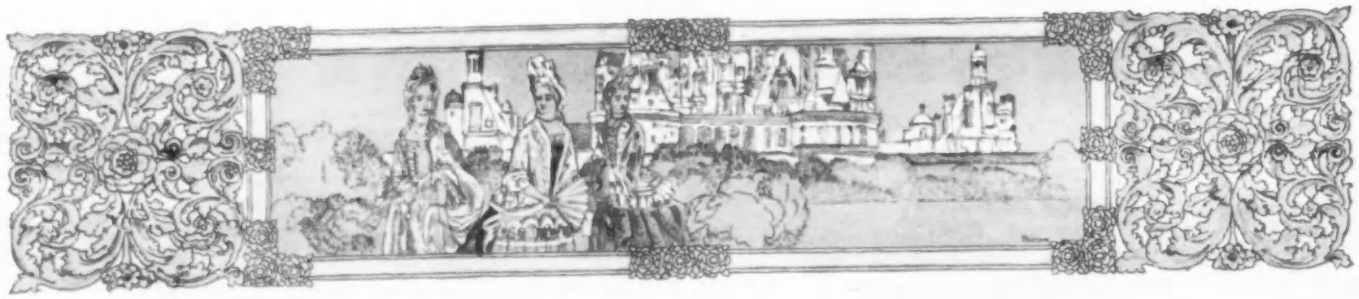
As regards doctors, also, scepticism has been developed in the minds of the majority by such enlightened laymen as Nathan Strauss, Dr. William H. Allen, Horace Fletcher and Professor Chittenton—to mention only a few modern crusaders for health, who have seen the leaders of the medical profession give themselves over to the worship of such strange gods as vivisection and commercialism—and so they have come to believe in the new doctrine of nature healing through diet, hygiene and sanitation. After centuries of study they now find the medical profession confessing ignorance of the causes of cancer, infant paralysis and pellegra, and they turn their backs more and more on its representations to hearken to the counsels of those who bid them build up healthy, disease-defying bodies, and who show them how to accomplish such a desirable end.

And even those schoolmen who are shocked at the present disrespectful lack-of-confidence attitude of a large portion of the people have only their own stupidity to blame, for of no institution was the public more proud, nor in none did it trust more implicitly, than the public school. When these schoolmen were found to be unprogressive routinists, who partially trained children for the college, which only a very small percentage of them could ever hope to reach—the majority being not only incompetent, but imbued with ideals that made them despise the humbler callings which they must inevitably take up—the pressure for saner methods on the part of the laity and some progressive educators began to have its effect, and there is finally developing a movement that will revolutionize the whole public school system of the country. Although educational conventions now glibly talk vocational training, it is too late to save their prestige, for the public remembers that those authorities who pose as ultra enlightened persisted in the now discredited system for years after its ineffectiveness was demonstrated, when a little intelligent investigation would have shown how little suited it was to the needs of this nation.

Thus seeing how leaders of all kinds have failed him, although they had professional historic backgrounds that reached into antiquity and a great body of experience from which to draw, it was inevitable that the plain man of this generation should become sceptical regarding the claims of authority. Nor should he be blamed as a sceptic, for his faith has been cruelly betrayed.

THE LONG COAT SUIT IS THE FAVORITE MODEL FOR AUTUMN TAILOR MADES

FOR "FASHION DESCRIPTIONS" SEE PAGE 426.



AUTUMN FASHIONS AT TROUVILLE

KNITTED COATS FOR COOL DAYS—SMART SERGE GOLFING COSTUMES—RAGE FOR SHORT SKIRTS—FASHIONABLE COIFFURES—ODD TUNIC CUT—SOFT BLACK SATIN COSTUME

ONE morning motoring from Trouville to Dives, to lunch at the famous old inn, Guillaume le Conquérant, a pretty woman wore the long knitted coat shown in the drawing. These garments have been described long ago in these columns; the novelty of this one consisting in its trimming, and in its accessories of bonnet and muff.

Of a rich prune color the coat, by the oddity of its knitted stitch, appears to be of two shades. Toile de Jouy, in which blue is the most prominent color, faces the wide revers and the cuffs to the close sleeves, and black velvet ribbon hems them. Fancy the pretty mélange of color! The close bonnet and long round muff are carefully trimmed to match, the muff being lined with fur.

A woman in a motor party, arriving a little later, wore the coat depicted in the second drawing, and a short skirt knitted in the same manner. As she walked into the courtyard she threw back the hood of the coat that had served for a head covering. It made a charming frame with its deep blue lining, and fluffy border of soft white wool knitted into the semblance of swansdown. Coat and skirt were of dark blue.

These warm garments are liked for mornings on the beach in a high wind—and truth to say a high wind is the prevailing one here—and are worn while polo or golf games are in progress.

Swagger are the short ones—the sort that slips over the head—with a rolling collar and turned up at the hip line. With a short skirt of coarse white serge a golf girl, with a slender boyish figure, wore one made of orange colored wool. Of the same color was a worsted pompom that held up the wide brim of her white felt hat.

SWAGGER SERGE COSTUMES

Sitting at a little table refreshing themselves after finishing the course were two young women well gowned for golfing. A short skirt of white serge, one wore, hanging in plaits from a round waisted bodice; lightly gathered into a graceful looseness it was belted high with leaf green silk; cut a little round the neck, piped with green, and trimmed with small green buttons, framed a tiny guimpe of coarse white linen; the turned over collar was embroidered with green, and there were up turned cuffs to match.

Quite similar in form was the costume worn by the second girl, but with different accessories. With her gown of ecru serge she wore a sash of soft orange ribbon tied at the back into a wide-looped bow, with ends of the same length. Her three-quarter long sleeves had cuffs of coarse white linen embroidered in orange, and she wore a wide Dutch collar to match. Both wore Cavaliere hats of shaggy white felt. The brim of one was held by a velvet bow; the other by a bird's wing.

Talking vivaciously, flitting here and there, a chic little brunette wore, with a new, short coated costume of blue serge, a Cossacks turban of white hairy felt. An immense rosette of white lace, pricked with a large jet plaque, was posed directly in front. Her coat ended exactly half way between the normal waist line and the edge of her extremely short plaited skirt. Cut in straight lines the coat fitted closely the slender figure; a band of black fur, six inches wide, hemmed it. A neck piece of the same fur fastened at the back of the neck under a large flat rosette of black satin ribbon.

At Trouville these long knitted coats, with bonnets and muffs to match, are the coziest things imaginable for motoring in the early morning air.

SMART COAT—SHORT SKIRTS

Worn with a gray watered silk costume—this also had a short coat—the skirt cut en forme, I saw a pretty neckpiece of chinchilla fur; a band of it set inside a high plaiting of gray watered silk. There were long ends of watered ribbon that tied it in the back, hanging to the waist line. The white satin lining of the coat turned over into wide revers, square at the bottom, hemmed with bias bands specked thickly with steel beads. On to these turned the smaller revers of a white satin waistcoat. With an immense crown of black velvet, a black tricorne hat topped it, and not a vestige of trimming.

There is a rage for short skirts. Except on a few elderly women one rarely sees a long one at any day-time function. Of richly embroidered mousseline, of glossy satin, of soft Liberty silk, if worn with a coat all skirts are short. How smart they are, showing the well shod feet; how youthful, and, above all, how practical. Following the eighteenth century modes one often sees short skirted gowns worn in the evening. Adorable, fascinating, was a woman dining one night at the hotel de Paris. Over a short gown of pale pink satin, belted with clair de lune metal embroidery, hanging long pendants half way down the skirt, she wore a loose, sacque-like garment of silver moire tulle. Covering the bare shoulders and arms it clasped at the waist line, open above and below. Of the exact length of the gown beneath it was hemmed with a wide band of chinchilla fur. How prettily the pink satin shone through the gray transparency, and the gleam of the metal trimming. And fancy the prodigal spirit of the age that covers such richness of adornment, content if it merely suggests itself.

SATIN GOWN—COIFFURES

Of supreme elegance was a gown of blue satin brocaded with silver embroidery. The pretty form of it is shown in the drawing. Black velvet bands trimmed it. In front velvet ribbon looped a puff knee high, circling the figure to the edge of the plait in the back, tying in bows with long ends. Below the ribbon the brocaded skirt split over plaited panels of black mousseline de soie and sleeves of it fell over the elbows.

The manteau shown in the last drawing has its fulness gathered and held into a wide band of white fox fur. The wide collar is of the fur. The sleeves, cut in one with the garment, are drawn into a mere cord of fur.

When women here dine at their hotel without hats they wear their hair flatly folded about the head, like a cap, without a wave or a curl. Then, close to the forehead, it is banded with a broad ribbon fastened flatly, showing no finish. A few straying locks are allowed to shade the forehead. Instead of the ribbon a band of metal embroidery may bind the hair. Yellow tortoise shell clasps the head in the drawing with the evening cloak, wrought in quite a new fashion. The second head dress holds the hair with bands of gold enriched with colored stones.

ODD TUNIC—SMART GOWNS

Like a child's apron half long, round necked, and with small half long sleeves, was

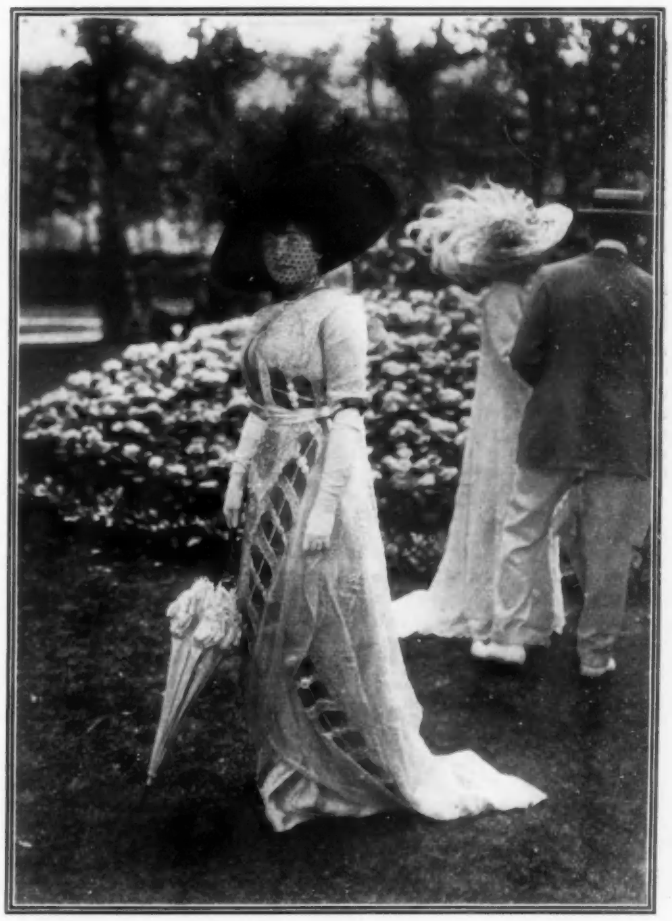
(*Continued on page 376.*)

SEEN AT THE TROUVILLE RACES

EXQUISITE FROCK OF WHITE LINEN WITH ENCRUSTATIONS OF HEAVY LACE, WORN WITH LARGE PLUMED HAT

DAINTY LINGERIE DRESS OF LACE AND LINEN. SHE CARRIES A PARASOL OF BLACK TULLE

LITTLE BLUE TUSSOR FROCK COMBINED WITH SILK OF THE SAME SHADE SPOTTED WITH WHITE



BEAUTIFUL CALLOT GOWN OF LACE AND TULLE WITH A SCARF OF ROSE LIBERTY SILK

(Continued from page 374.)

an odd tunic of khaki colored silk voile worn over a velvet gown of the same shade. At the back the tunic was quite plain, fastening at the top, and again near the hem with two large buttons. The front was richly ornamented with silk cordings and gold and silver threads. From under the short sleeves of the voile fell puffs that joined deep velvet cuffs below the elbows. Below the edge of the primitive little garment the velvet skirt fell full, but oddly straight, clinging close to the feet, and lying a few inches on the floor. Hung about her neck was one of the new pearl woven ribbons, and she wore bracelets of dull plain gold, shaped in large rings. Whole, these bracelets are designed to slip over the hands, and at every motion they fall to the knuckles.

Worn at five o'clock one afternoon by a tall, Spanish looking woman, I saw a wholly desirable costume of thick soft black satin. Hemming the skirt that barely touched the floor, was a wide band of silver gray cloth. The three-quarter long coat was smartly seamed at the hips in a line that dipped a little towards the front. Large buttons, two of them, marked the waist line at the back.

From the shoulders to the hip seam there turned wide revers faced with gray cloth, and inside the open fronts showed a folded waistcoat of it. A line of large jet buttons followed the lapping edge towards the left side. There were wide square cuffs of gray cloth buttoned with jet, and the coat was lined with gray satin. Like nearly all the swagger hats the one worn with this charming street costume was black; "Bonaparte" in shape it was covered smoothly with black satin. Half hiding the face on one side, the brim turned high on the other. It was trimmed with an immense rosette, thick as a hedge, of black tulle. Large plaques of jet pinned it.

JET HANDLES—GAY COLORS FASHIONABLE

New sun umbrellas carried by a few of the elegantes on Sunday showed handles of black jet; in striking contrast to the vivid coloring of the silk covers, orange, coral pink and brightest blue.

The colors of the season are wonderfully varied! The palettes of the painters of every period have been copied, apparently. The rose and the green of the Renaissance; the Byzantine gold, and wondrous rose tints; the sweet blue of the eighteenth century; all these, and more, make wondrous harmonies.

In every large gathering of well gowned women one sees clearly the influence of the gowning of the eighteenth century as shown in the Cent Portrait exhibition that had such a vogue this season. The surplice, the bertha, and fichu draped corsage; the short frilled sleeve, or the tight, long, wrinkling one; the sashed corsage; the round neck, and the fuller skirts. All these features are copied, modernized and adapted to the taste of the moment.

MUCH ADMIRED STRIPED COSTUME

The much liked striped effect was well shown at the race course in a black and white striped gauze. Gathered full to a round waisted bodice, a marvel of taste in its trimming of white lace, gauze and ribbon adornment, the skirt was hemmed nearly to the knees with heavy Venetian lace. Its deep scalloped edge fell over a band of black velvet. There was a long looped sash of black velvet, and narrow bands of it finished the lace sleeves. Over this gown was worn a loose garment of sheerest black mousseline de soie; the fullness arranged in a wide cluster of shirrs at a low waist line. The sleeves were short, and wide open. Their edges, and all the edges of this delicate garment, were turned into a three-inch hem edged by a narrow line of black velvet. Black velvet ends tied the neck and rosettes of it were placed at the ends of the clusters of shirrs.

A CONSPICUOUS GOWN SEEN AT THE RACE COURSE

To meet the desire for novelties the designers launch at the races and other great public gathering places, things more fantastic than pretty, and with no artistic value whatever. For example, worn last Sunday, was a foulard gown, black spotted on a white ground, trimmed with bands of toile de Jouy. Set a few inches above the edge it bordered the short plaited skirt. A plain overskirt pointed long in front, shortening several inches in the back, had its back edges trimmed with it and it edged a bow that held the overskirt together low on the skirt. Also the toile de Jouy shaped a wide belt and made a second sleeve above long tight ones of lace that matched the round necked guimpe.

The tendency to loop up all fullness with encircling bands is shown here in the fur that gathers the folds of the pretty cloak close below the knees and in the velvet ribbon sash that loops the skirt half-way down.

WHITE COTTON EMBROIDERY ON PINK MOUSSELINE

The same house signed a far more attractive costume of strawberry mousseline de soie, bordered on the front of the round necked bodice, and at the bottom of the straight front breadth, with heavy raised embroidery done in coarse white cotton. On the sides there were odd panier-like, plaited pieces held by and falling lightly over in soft puffs, a band of gray moire ribbon. There were bretelles and a wide folded belt of the ribbon, and mingled with embroidery it framed little elbow puffs of gray mousseline de soie. Altogether a charming color scheme!

Trouville, September, 1909. MME. F.

GLIMPSES

IF

One were ordering a pearl necklace on the collier order—the latest style seen would in nine cases out of ten be preferred. The barrettes instead of being so numerous consist of three only. Two support the sides, and there is one for the back, but they need to be wider than usual. Between the jeweled side supports the strings of pearls are hung, the top ones rather taut; the lower ones sag a little. Many strings are required for a deep pearl collar. The same manner of stringing the pearls obtains in the back from the side barrettes to the back one, where the necklace fastens. The effect upon the neck is far more graceful and much more comfortable for the wearer. The tale of torture and agony and the consequent ailments endured for vanity's sake by the owner of the fashionable jeweled collar has yet to be written. Unless the collar fitted close to the neck it lost the desired effect. Consequently a painful form of jeweled strangulation was inevitable.

IT—

Is a mark of good taste to see black shoes once more in vogue. At the same time this season has inaugurated a greater extravagance than ever in colored shoes. Pink, blue, mauve, yellow, green, all colors in perfect matching with gowns, are demanded in full dress. White shoes of superior quality will of course enter the list, but not the cheap common sort. These are so trying to the appearance, because so shapeless are the effects when worn, besides which they have been commonized.

THAT—

Irregularity of line is the present fad in hair-dressing. From the arched half-moon outline of the pompadour so long adhered to, smartness demands a complete reversal. Hair partings on the left side are in highest favor, and in fact, partings of hair, short or long, cannot be overlooked any longer. The hair does not lose its marcel rippling, however, whether the parted hair is in the middle or on the sides. There is the back hair outspring à la Grec—or with the assistance of a pouf in the back, a certain semi-circular fullness results. Then there is the Victorian, or Jenny Lind style with middle part, and the hair puffed out over each ear and waved low on the brow—most becoming to certain types of face. There is also a loose supplying of hair in front, showing a short waved bang over the eyebrows, the hair combed back with a careless grace to join in the back a double loose knot or twist of the hair well set out horizontally. This requires a mass of hair, and best suits a tall majestic figure. Strings of pearls will twine in and out of hair in this fashion with good effect for evening dressing. Bandeaux jeweled, enameled, or wrought of gold in open designs as well as ribbon and velvet snoods are used.

HOW

To choose a posture, or pose, for one's portrait, is often a subject of the utmost bewilderment and one that usually is left for the artist to decide on that very account. Artists have their pose fads, as they do individual leanings towards certain accessories. Some portrait painters insist on a royal style—dress of velvet, jewels, a satin-lined sable cloak, the sweep of superb drapery at the back, if standing or seated. Others prefer the empire style sitter with costly gown, her hair à la Josephine, the subject standing on marble terrace with her back to garden landscape. The stately style shows the sitter seated in Baronial chair, her hair dressed à la mode of the day, her gown of velvet or satin, and corners of a fur cloak showing on the sides of the chair arms on which are stretched the white arms and hands.

NEW DESIGNS IN EMBROIDERED COLLARS

FROM CORLISS COON

FOR "FASHION DESCRIPTIONS" SEE PAGE 426.

For Fashion Descriptions see page 426

WHAT SHE WEARS IN EARLY AUTUMN

THE TUNIC AND THE OVERDRESS SMART WEAR—PLAIN TAILOR-MADES IN LIGHT COLORS—AUTUMN COATS—SCARF MANIPULATIONS IN A WRAP—OTTOMAN SILK COATS

FOR a few weeks we are to consider ourselves pledged to our present fashion eccentricities and complex styles in gowns until the accepted authority furnishes the "last word" concerning what we are to wear during this winter. What interests those who object strongly to the fantastic and so-called "picturesque" fashions, which most of us did not accept gracefully or willingly, is that the tunic and overdress varieties, which have never failed to please, or to prove becoming, are representative of the best taste of the day. Satins for the underdress, embroidered tulles and gossamers for the tunic, remain in highest favor for evening wear. Crêpes, foulards and *voiles* with self-colored tunics—that is, no change of material in the costume—is the afternoon and somewhat informal choice. There remains happily the all-satisfying tailor costumes for those who will not lean toward anything beyond the simple lines of skirt, whether it touches ground for an inch or more or escapes it altogether.

SEVERE TAILOR-MADES

What are extremely new and especially fit for cool sunny September afternoons are the tailor-made coat and skirt costumes, in pale blues, greens, grays, ambers or wood colors, finished without a sign of trimming. The material is usually a cachemire or Thibet cloth, or a Henrietta, the quality of which is soft and supple to a high degree. With a white or black hat, smart of line and not out of accord by being too dressy, the effect is charming. There is also new a long enveloping coat, on the lines of an evening affair, made up in soft, round threaded French linen, stout of body, and elaborately over-wrought with heavy embroidery (and at times linen fringe and linen passementeries), which has been worn instead of coats of silk or satin. This garment shows its chic and novelty when worn with net, tulle or mousseline evening gowns.. It will stand much wear without appearing any the worse, and is as yet seldom seen.

THE SCARF AS A WRAP

Another novelty not yet adopted on this side of the water is an extremely long, wide scarf, yards and yards in length, which has the classic element dominating, and which may at times answer for a summer wrap. It has at the same time the purely decorative quality of a gown trimming. Here are two very beautiful styles on this order. Imagine a narrow, low-neck frame or support, that lies straight across the back from shoulder to shoulder, but at the same time springs over each shoulder and there ends. Attached to this slightly wired frame are two long and very wide widths of pale yellowish copper chiffon, that fall within nine inches of the bottom of the demi-train skirt, which is of silvery blue charmeuse. These long widths are outlined on the sides and on their long shawl points at the bottom, with a row of small silver paillettes. In front are two long scarfs to match, outlined in the same manner. They are then attached to a vertical silver network band, edged with pearls, and this arm band springs over the frame covering the shoulders, while the sides of the scarf in the back and the one in front and nearest the band, are invisibly tacked to it, thus giving a solid basis to the garment as it hangs over both arms, while the four scarf ends fly down and out in loose folds. The two front ends were used by the wearer as a wrap by first throwing the front part on the left over her right shoulder, the one on the right over the left shoulder, the ends of both covering the neck in the back completely. A more graceful and useful drapery cannot be conceived. All manner of combinations are possible, and they can be worn over all dressy gowns. It would generally be in the most perfect taste to allow the drapery to be always a trifle deeper in tone, whatever its color relation to the other parts of the costume. On these grounds the winter scheme of color harmony is to rest no doubt through the next season.

KNEE SASH BANISHED

It is fortunately decreed that the hideous bandage ribbon sash, cutting the figure in two at the knees, with which the venturesome short woman has been so unpardonably deformed, has "gone out" with maledictions from all its victims. Two long sash ends, falling down the back of a skirt without bow loops or knot, are at present smartly worn; they are in severe contrast to the meaningless big bows and ends of the summer.

OTTOMAN SILK COAT

As the pleasant coolness of autumn advances, silk coats are the wear in those much admired ottomans that have such a soft, rich and lustrous surface. The latest of these coats are of a full half length, the accompanying skirts of many light weight woolen stuffs. They are plaited usually, and both coat and skirt are of the same color, but the coat is in a shade somewhat darker. A wide turnover collar continuing to long revers a little beyond the waist line gives much distinction to this garment, while in some instances very large block shaped pockets adorn the sides—in fact, are the new departure. Very long pointed cuffs having their buttons covered with the coat fabric give a good vertical line to the arm.

SMART BLUE COAT

The same close-fitted sleeves are still retained for the smart air they contribute. A little change was observed upon one of these half-length serge coats, matching the skirt of course, at the Newport Casino the other morning, when a northwest wind chilled the air. The cloth was blue, one of the new shades, obtained, it is said, from the herb called "ox-tongue." The long revers collar was of darker blue velvet, and was far wider than any yet seen. It was notched and ended at the waist in a sharp point, there ornamented with a large oval button covered with the same velvet. The deep cuffs were so long they wrinkled over the wrists of the gloves, which were a very pale fawn color, by the way. The cuff had quite a bias spring at the top, leaving the arm visible. There was also a wide tongue shaped end of velvet inset upon each front coat seam from the waist line up, with the point turned towards the back and firmly tacked there.

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SMART CREPE TRIMMED MOURNING TOILETTES

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SMART FASHIONS FOR LIMITED INCOMES

AS AUTUMN approaches wraps are again in evidence, these this year including the fascinating little pelerine and the graceful sleeveless coat that express the latest inspiration of the French makers. It is the fancy of many women to postpone the return to heavy materials as long as possible, and accordingly they cling to muslins and linens until the really cold weather sets in, increasing the weight of wraps rather than getting into woolen gowns. Of course, as these smart accessories are not necessary, they are extravagances for a really practical wardrobe, yet every woman delights to own at least one, and if there are any bits of good trimming in the scrap bag, the cost does not come to so much after all.

Fig. 4. Pretty sleeveless coat on strictly tailored lines, trimmed with large buttons.

GRAY CHIFFON FICHU

A delightfully airy little shoulder cape, no warmth to speak of, but just something to give dignity and finish over a thin gown, is shown in the first sketch. For it is chosen a pavement gray chiffon cloth, lined with itself and falling from shoulders to bust in easy folds. Just above the waist line it is knotted with two long sash ends that fall below the knee. These should each be half the width of the material itself, having at the edge an inch wide facing of self-tone taffeta which is used also to finish all around the upper portion. The sleeves are unique, very full underneath and slashed to show insets of the taffeta, on which is placed a pattern in rat-tail braid. The back is the same as the front, without the streamers, the knot at the middle and the fullness on either side giving it a butterfly outline. As seen this was worn over a gray silk muslin, trimmed in wide bands of embroidered silk lace dyed to match. Gray suede gloves and a large black hat with both yellow and gray roses completed this costume most effectively.

SLEEVELESS COAT IN GREEN

Chiffon broadcloth is the fabric chosen for the coat in drawing No. 2. Its color is a soft willow green, an excellent tint for a separate wrap, as it goes well with everything. But though in line it is excellent let it be adopted only by the woman to whom the deep cutaway is becoming. There are some figures, and slender ones at that, to whom this style is not suited, and it is hopeless for them to attempt it. The opening on the hip, held in quite close at the waist and laced together below with a silver cord, starting from plain cloth buttons, gives length and reduces the hips in outline. The slope at the bottom of the coat also adds to one's length of line. The revers and facing of sleeve openings are of green velvet to match, cross-striped in green soutache.

One may use a lining or not as desired. Very pale blue soft satin, so faint as to be hardly blue at all, will be good, but best and most modish is a loose lining of chiffon cloth, the same green as the coat.

MODEL IN OLGA SATIN

Olga satin is by no means a textile of moderate cost and is apt to be quite too great a drain on a limited income purse, but the third wrap is very beautiful indeed if made of this satin. The material is lustrous and highly finished, the only difference between it and the standard satin being that it shows on its reverse side that there is something of wool in its make-up. This adds to the shimmering outside just sufficient body to make it drapable and warm enough to do service without a lining. In this instance there is fullness only in front, laid in in the two deep tucks on the shoulders. The back is straight up and down, one of those masterpieces of line which are quite without seam to fit them and yet give no hint of bulkiness, revealing the slope of the waist and curve of the hips by just the right wrinkling as the wearer moves. Wistaria is a lovely color for it, or if this is too subdued a tint for a youthful wearer, substitute empire or old blue. A slender roll collar is put on in black satin, and the ornaments at the front are of the material woven in with rat-tail braid. All around the armhole there is a trimming of small satin buttons, the same color as the coat.

A word about the muff. In chiffon they are the latest fad, both for early autumn use and to alternate with fur during the winter, and nothing is more attractive or distinguished than the fancy muff. They never have become common and probably never will. Any woman clever with her needle can make one at home. That shown in the picture has a foundation and lining of wistaria satin. Over this is self-tone chiffon cloth, put on very full and caught in loopings up and down. A large velvet bow is fastened in at a good angle.

BROADCLOTH TAILORED COAT

Those who appear at their best in a severely tailored coat will find the fourth model much to their liking. It is natty in outline and one that is plain enough to come under the requirements of sporting occasions, such as coaching, for instance, where its trig outline is more in keeping than lighter materials and trimmings. One admirable point is the finish at the neck, giving it a flatness that is always becoming. The big pockets just suit its style. It is presented in taupe broadcloth, medium dark in tone, and is lined in striped taffeta, inch wide bars of taupe and white. The buttons are of cloth on wooden molds. In white serge for autumn wear this coat is most successful, also of course in linen, though it is now late for the latter fabric, unless one expects to winter in a southern climate. The straps over the shoulders tend to increase one's size at that point, so if they do omit them. Though it is shown without sleeves the model is easily adapted to them, a long coat sleeve with deep cuff and big buttons being a good style.

COMPETENT HOME SEAMSTRESS

Every household, whether ordered on a large or small scale, requires the services of an expert sewing woman, but the need is so seldom satisfactorily met that one has become discouraged of finding just the right person. We have been fortunate in discovering a young woman who is in every way fitted to do good work, and we recommend her most highly. Her charges by the day are $2.50, or if preferred she will do the sewing at home. As she lives in a very accessible part of the city, just off one of the leading thoroughfares, and as she has a room specially for the fitting of her customers it is often convenient to go there to try on. There is also telephone connection, which further simplifies dealings with her. As a seamstress she is altogether dependable, competent to cut and fit gowns, both lined and unlined. She is fully posted on what is worn by the fashionable world, and her ideas may be relied upon as not only correct, but successful. The employer is not obliged to go into every last detail of the work, which so often makes one's transactions with the ordinary sewing woman an exhausting process, but the responsibility is taken off one's shoulders in a very capable manner.

Piece work done at home is conscientiously charged for. In the doing over of evening gowns this seamstress is especially successful. She is quick to utilize what one may already have in the house in the way of lace or trimming, and she turns out at hardly any expense a smart little frock from some half-worn gown that one may have quite decided to discard. She works wonders with last year's blouses and démodé muslins, putting them into shape so that they quite come up to the season's requirements. Children's frocks are also quite a specialty.

CORSETS FOR EXERCISING

There are several makes of corsets selling at $1.00 which are good for exercising. In these days when long hips are the vogue, it would be impossible to get any free play whatever in the corset over which one's gown fits so admirably, even should one be so foolish as to wear the same style for tennis, golf, or riding. The inexpensive models are boned with such materials that perspiration does not rust them, and they are therefore also practical for bathing use. The price includes attached garters. Various models are on hand to suit figures of differing proportion; in fact, there is as great a choice as in high-priced corsets.

DUST REMOVAL

It is useful to know that a piece of black velvet briskly rubbed over the surface will clean a black hat where a brush will fail. Milliners use this method for keeping black and other dark colored straws fresh.

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

Fig. 1. Smart little shoulder wrap of chiffon and taffeta for the first cool days of autumn.

BUSINESS METHODS FOR THE HOME-MAKER

MANY women are trying not only to make a modest income cover the family expenses, but furnish a small surplus at the end of the year, and they are doing it well. Others are not so successful, and the questions, therefore, arise: How do the former manage? Where do they economize? What benefits do they get from their money and how wisely do they spend it?

These are questions that it is safe to say no two persons will answer alike, but because everyone can learn thrift, it is interesting to know the different methods that have proved practical in families of small means. It is not the very rich, or the very poor, who have solved the problem of living, but those of modest incomes. These are the families who have from two to five thousand dollars a year—the clerks, professors, professional men just starting in life—the great army of salaried people, and those with small incomes from money invested.

Business will not run itself in these homes any more than in the great outside world. Fortunate is the woman who knows enough to disburse her funds wisely—to get the value of her money in purchasing—and who can help her husband accrue a surplus. As a rule she is not helpless at his death, but has sufficient business knowledge to settle his estate, and to manage his affairs afterwards. Nothing is changing more than the old theory that a woman is incapable of home-making from a business standpoint. With most the sin of extravagance is committed through ignorance, and for this, as a rule, she is not to blame, because custom and want of training have unfitted her for the business world.

Few people realize what an important part woman plays in the economic world. It makes small difference whether she be the wage-earner or the distributor of another's money; it is her obligation to be thrifty, to get the worth of every dollar she handles, and to learn enough of business to protect the money intrusted to her. In a well-organized home there is a definite idea about how the amount of money taken in should be divided. A bewildering amount of statistics have been gathered from different sources—some practical and others not—but all agree that rent, or its equivalent, taxes, food, living expenses, clothes and incidentals, such as car fare, traveling, doctor's bills, charity and church, form the basis. It is upon the way in which the funds for these are dispensed that the success or the failure of the problem depends.

When it comes to the necessary operating expenses—the food, clothing, extras, etc.—woman of necessity takes the largest responsibility in the planning and saving, but right here is where she often fails, for, strange to say, how to make expenses and receipts balance has been a neglected part of the average girl's education. Woman has not been taught, as man has, to meet the business world, whereas, in reality, whether she is earning her living, or attending to household affairs, whether she is the producer, or the distributor, or both, there is not a day on which she does not face business in some form or other. When she understands simple business principles she is, as a rule, invaluable in assisting the wage-earner, and if small sacrifices are necessary it is she who will always make them.

No matter how much money the housekeeper handles, it is always advantageous to keep accounts. This is desirable, not alone because it guards against living beyond one's means, but because bookkeeping encourages the laying aside of small sums and the payment of bills. Keeping accounts need not be a complicated matter, for if a book be chosen separate pages for debit and credit may form the basis on which the records are kept, and ingenuity will suggest some simple additions, such as giving a page to remarks, incidents, etc. The word debit should head one list and the word credit the other. For instance, on the debit side might be:

Feb. 2—Coal	$10.00
Feb. 4—Eggs (3 doz.), butter (1 lb.)	1.60
Feb. 5—Washing	1.50
Feb. 7—Potatoes and flour	2.80
Total	$15.90

And on the credit side for the same week:

Feb. 2—Share of salary for household	$20.00
Carried over from last month	2.00
Total	$22.50

This is the simplest form of bookkeeping and should be kept weekly and footed up every Saturday. When the housekeeper knows exactly how much she has to expend in buying for the table, and for the running expenses, she naturally tries to keep within it, and the adding up of bills every week shows her just where she stands. If she wishes any more minute information regarding expenses she can jot it down under the head of notes, on a separate page.

Another way of keeping household accounts is by using the card index system so widely employed in libraries and large business houses, and these can be purchased, ready for use, in a box. Each card bears on its top a letter of the alphabet, under which the various items can be classified. Under C, for example, cash; under B, the butcher account; under G, the grocer's account; under D, the dry goods account, and under M, the miscellaneous purchases. These cards are lined and bear the days of the month and spaces for items and numerals, but a similar set may be made at home by obtaining stiff pasteboard cards, ruling them in ink and placing them on edge in a stout box. However, the prepared ones are better, and as about two hundred can be bought for a small sum, most people prefer them. Cards 6 by 4 inches are best, for when a card is filled it is easily taken out of the box and a new one substituted.

Fig. 3. Another sleeveless model developed in exquisite Olga satin.

Too much cannot be said in favor of keeping these household accounts, for in checking up expenses it is surprising how small expenditures count up in the end. If the slips, given at the time of purchase, or sent with the goods, are kept, they are a verification that the records are correct, and, indeed, this account system is the only way for a man or woman to know how much is spent and how much reserve fund is left. It may put sentiment to flight to see "One dollar for a necktie for John," or "Forty cents for milk for the baby," but it is the only safe way, and it not only accounts for money spent, but prevents robbing Peter to pay Paul. It also regulates generous impulses, and suggests that if the grocer is owed, and there is only so much money on hand, he must be attended to before flowers are sent to a friend, no matter how pleasant this latter act may be. It may be a check to a kindly impulse, but it may also prevent this same impulse from being an unjust one.

When it comes to ordering goods, some women prefer to telephone, others to shop and market in person. In telephoning one is somewhat at the mercy of the grocer and butcher, who may not send what is desired, or the quality, but, on the other hand, if time is an object, money may be saved by using this system, and in some households time can be put to better account than by marketing in person. It depends on the work of the money disburser, and the value of her hours. A good plan is to try to make one clerk understand that you will always order of him, and that you expect him to take a special interest in you, for after a while he comes to look upon you as his customer, and the more steady customers he gets, the more value he is to his employer.

Fig. 2. A charming example of a sleeveless coat.

In settling household expenses, some people prefer to pay as they buy, while others prefer to allow bills to run, paying monthly. In case one does not order in person, and pay at the time, goods can be sent C.O.D. to the house and paid for when delivered, but there are advantages and disadvantages in both systems. On general principles it is better to pay cash, or go without, and there are several reasons for this—one that many of the failures of merchants are caused by neglect of customers to pay bills, for the merchant is the middle man, buying his stock of large wholesale houses, and must pay for his goods himself. Another, that many people, if they can obtain credit, purchase with no idea where the funds to settle with are to come from, on which happy-go-lucky principle all sorts of extravagances are indulged in, whereas if the money had been forthcoming at the time of the order, the purchase would have been more carefully made.

Generally speaking, successful business men and women have found it unwise to let any bills run unless it be the grocery and butcher's bills, and these they settle once a month, keeping track of the orders in the meanwhile, and seeing if their schedule corresponds with the bill when it is presented. Every paid bill should be receipted, and some merchants stamp the receipt on the bill with a rubber stamp, marked "Paid," which bears the date and the firm name, while others give a written receipt, which runs something like this:

BUFFALO, Aug. 5, 1908.

Received of Mrs. James R. Slosson, twenty dollars and fifty cents in full of account. THOMAS, DAVIES & CO.

If the money is collected by another person when authorized by the firm, that person's name should also be signed below the firm name and prefixed by the word "By." Thus:

THOMAS, DAVIES & CO.,
By James R. Roberts.

Frequently it is wise to pay bills by check, keeping a bank account for this purpose, the advantage being that a canceled check, or one on which the money has been drawn, serves as a voucher that the money has been paid, and states to whom and when, so that it may be filed away for reference and used in case of dispute.

In reality a check is a written order, or request, addressed to a bank or person carrying on the business of banking, by a party having money in their hands, requesting them to pay to another person, or bearer, or order, a certain sum of money specified, and the canceled check which comes back to the depositor is proof that the money has been paid and will correspond with the record made on the stub of the bank book when the check is written. The advantages of a bank account will appeal to any woman who has tried it. It is the safest way to transfer money, for it enables one to send it safely to a distance, and it is an incentive to save as well as a protection against loss by fire or thieves.

"Yes," says some housekeeper, "I can see the advantage of using a bank in which to put my funds, but how can I judge of its reliability?" A pertinent question, for there are many bank failures, but a woman can inquire concerning the system under which the bank is regulated, and what guarantee she has that her money will be wisely invested. Banks are not new institutions, but are the outgrowth of lending money and charging interest, which began as far back as ancient Greece and Rome. Centuries before Christ, state banks existed, and the Bank of Venice, founded in 1171, was of such prominence that it was a powerful factor in Europe.

The housekeeper who wishes to deposit funds and draw upon them can select either a state or a national bank. Our state banks are corporations existing and operating under state laws, and as they are subject to examination by the state examiner, who is appointed by the governor, each state provides for its bank in the matter of laws and *modus operandi*. The savings bank is also incorporated under state laws, and the individuals or corporations running it must therefore comply with the laws of the state wherein it is situated, but on most savings banks one cannot check. The national bank, on the other hand, is conducted under the supervision of the national government, and is subject to examination several times a year. In most states this is every six months, and two or three officers appointed by the comptroller of currency conduct the examination. When a woman understands this she knows that while there may be occasional bank failures, means are taken to protect her funds and those of others. An additional safeguard for the public is the statement of the condition of the national and state banks which appears in the local papers, where the banks are situated, four or five times a year. As it is never known when the comptroller of the currency may call for one of these reports, it is apparent that bankers must try to have their affairs so they will bear investigation at any time. Another good way to judge of the responsibility of a bank is to learn concerning the business sagacity of the men who conduct it and as to their reputations.

SEEN IN THE SHOPS

UNUSUALLY GOOD STYLE READY TO WEAR TAILOR MADES ARE SHOWN BY THE BEST SHOPS—NOVELTIES IN THE AUTUMN DRESS ACCESSORIES—PLUMES AND FEATHERED TOQUES—NEW FABRICS—SMART NEW NOTE PAPER—EMBROIDERED NETS STILL FASHIONABLE

Fig. 2. The always good style plain tailor-made for autumn.

TAILORED suits are the first output for the coming winter season to claim attention, and as the new ones make their appearance one is interested to note the changes and innovations in their design. Skirts are for the most part plaited, with yoke and panel effects, though some are still shown of perfectly plain cut, but slightly less clinging than the plain skirts of the spring. Coats are still long for walking suits, the average to the knee and some fully three-quarter length. Sleeves of tailored style continue straight and snug, very flat at the shoulders. Materials show a marked tendency to very rough weaves and textiles for utility purposes, and self-tone rather than contrasting linings are used. Colors are subdued and dark, somewhat more decided than in recent months; strong browns and blues under new names are prominent, with tans and various rose shades for variety. In the first sketch is given a mahogany serge, so deep as to be almost black. This has one of the very long coats, reaching very nearly to the foot of the skirt. Its cut is very smart, the fastening being over on the left side, Russian blouse fashion; there is no opening at the neck. The flat collar is a particularly good style over which to wear furs. Much braid, both wide and narrow, is used to trim, the front and hem being faced with it and the two back seams overlaid from the shoulders to the tails of the coat. Narrow braid on the soutache order is used in loops to punctuate the big black satin buttons that fasten the front, and is seen also at cuffs and collar. The skirts are slashed up at several seams, giving a more graceful line than if they were closed all the way down. The skirt is admirable, full length panels alternating with groups of plaits which begin below the knees and are headed by a tight-fitting yoke brought to meet them. This accomplishes a skirt of the latest fashion, which still preserves a slender outline about hips and abdomen. Price, $68. The suit may be ordered in other colors as well as in that described.

RASPBERRY CHEVIOT—CHICORY TWEED

The model reproduced in Fig. 2 is in tone a very soft, dull raspberry, its fabric a coarse meshed smart cheviot, combining light weight with much warmth. The single-breasted coat fastens with four buttons of the cloth and has revers of the same. On the hips are slanting pockets without flaps. One of the best designs of the year is exploited in the skirt, which is plaited in groups at sides and front, under a bias yoke that folds up slantwise over the left hip with a loose stitched edge. The back closes under a double box-plait. The yoke goes just a trifle above the waist line, so that though without any tendency to shorten the figure it eliminates a separate belt. In length the skirt is almost to the ground, just clearing it comfortably for walking. One could not get better value than this suit at $68.

Chicory tweed is the name given to a grayish tan which is about the same tone we have heretofore known as castor. Its surface is quite rough, showing a scattering of fine white fibres. Model No. 3 is of this material. Almost plain is the skirt, a gored model, its distinguishing feature being that the side gore is shaped, curving forward across the hip, until it joins the front panel, leaving above its curve a shallow yoke, topped by a narrow cloth belt that hooks at the left. Both back and front have a plain wide panel from belt to hem. The coat is simple, lined in self-tone chiffon satin, but its cut is perfection. Price, $48.

BUST SUPPORTER—CHEMISETTE

The model of which I speak is a very light little affair, adding no bulk to one's outline, and accomplishing its purpose perfectly. It is made of fine muslin, strong but not thick, the only part going over the shoulders being a narrow strap, so that it is as practical for low-neck gowns as for high. It stops just above the waist, fitting into the figure by tiny darts, slanting in under the bust. Down the front it fastens with buttons. Beside the muslin, which costs from $2 upwards, it is to be had in linen and coutil.

Chemisettes for wear with autumn and winter gowns that are shaped out at the neck for adjustable lingerie yokes, are to be had in real Irish lace as low as $6.75, there being a variety of patterns in this class. Very good imitation Irish is shown in chemisettes at 95 cents. One may rely on the cut and fit of these accessories.

Fig. 3. Simple tailored model of the new chicory tweed.

Ostrich feathers have been in semi-seclusion for the past two seasons, but new models evidence that they are returning with a rush into favor. Women who are desirous of getting superior feathers at the lowest prices will take advantage of the offers made by a South African manufacturer and farmer who sells direct to the customer. The output of this firm is of course the best and one receives far better value by purchasing here than indirectly. Feathers in any natural color, measuring from 20 to 30 inches long, are to be had anywhere from $3 to $10. The shipments are postage free. Exquisite feathers are sent from here to all parts of the world, their quality not only beautiful but very durable.

PRACTICAL SKIRT PROTECTOR

No invention that I have seen has been more efficient and practical than this skirt protector. Its material is light in weight and rubberized so that it is absolutely waterproof, and it thus safeguards the skirts, ankles and feet from cold and wet. Very clever it is in construction. The lower part is on the idea of Turkish trousers, held in tight above the shoe tops by elastic bands. Skirts and petticoats both slip inside, and a flounce continues up the outside to about knee depth, from which point narrow strips of the material run up to a waist band which suspends the entire garment. The proportions are such that ample room is allowed for freedom of movement and of course the trousers show no division. Whether one lives in the city or country this device is equally a boon, and to the business woman who can never stop at home because of storms it is invaluable. Even one's best gown may be worn beneath it without a sign of hurt. With a three-quarter coat the flounced protector gives the appearance of a skirt of suitable rough and ready material. Another adaptation, more strictly on the bloomer order, is designed for wear under a full length coat, as it has not quite so skirt-like an appearance as the first. This is in great demand for motoring, as it keeps in the skirts and excludes both wind and cold. One may be assured that the protector is entirely modest, and its adjustment takes but a moment. It may be slipped on or off at the theatre in one's seat without attracting notice, and in no way is conspicuous, giving quite the look of an ordinary skirt. Its hygienic qualities are self-evident. With the flounce the price is $5 and upwards, the other styles costing from $3.50.

OSTRICH FEATHERS AND OTHER VARIETIES

It is years since we have seen the short, puffy tips combined with straight, slender aigrettes. The style has come back, however, and is used both as a hair ornament with low-neck gowns and as a hat trimming. In the latter capacity it is specially suitable to three-cornered shapes and those that turn up abruptly on the side. Qualities vary of course greatly in price, ranging anywhere from $1.95 to $15.

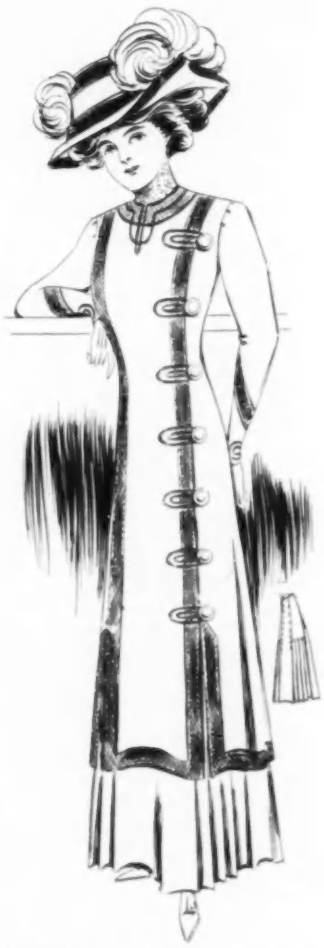

Fig. 1. Smart tailor-made of mahogany serge trimmed with black braid.

There is no end to the colorings and shapes shown in ready-to-wear feathered toques, which do such good service for the midseason when straw hats are too shabby and while it still seems warm for felt. All solid colors in dark shades are to be had, many with a mingling of metallic tones, and their outline is smart and becoming. No trimming is used save arrangements of feathers and breasts. The least expensive cost $7.95, the more extravagant running as high as $30.

MARABOUT TURBANS—TULLE BOWS

Very lovely marabout turbans are shown in black and brown. The shape is the wide heavy hat prescribed by latest importations, and in the downy feathers it is very bewitching as a frame to the face. The leading shops are putting forward these turbans at very reasonable rates, as they sell from $5.75 to $10.50. No trimming is used on them.

Tulle bows for wear at the front of the collar are seen everywhere on the most modish women. Plain ends are more in demand than in plaits, as we have seen them heretofore. Price, 25 cents each.

SERGES—NOVEL MOIRÉS

Serges show a diagonal rib, every one without exception being of this weave, whether heavy or fine. For winter wear a very coarse rib is popular. According to quality prices vary from $1.50 to $2.95 a yard. Among the new colors one is interested in is artichoke green, a dull tone, but one of much character. A lovely brown is designated as eggplant, having just the shade red in its make-up that appears in the skin of that vegetable.

(Continued on page 418)

Millinery Supplement

A FETCHING COMBINATION OF FUR AND VELVET.

FROM AITKEN SONS & CO.

THE SMART TURBAN IS SOMEWHAT ON THE ORDER OF THE MILITARY "BUSBY" AND IS LOVELY IN ITS EFFECTIVE MINGLING OF BROWN AND BRONZE TONES. THE NECKPIECE AND MUFF ARE A PART OF THE SET.

For detailed description see page 387

SMART KNOX TURBAN IN SEVERAL SHADES OF *Persan*, ONE OF THE NEW BLUES

For detailed description see page 387

A REBOUX MODEL DEVELOPED IN SOFT BLACK VELVET COMBINED WITH *Largilliere* BLUE

For detailed description see page 387

AN EXQUISITE MINGLING OF FUR AND GOLD LACE DISTINGUISH THIS MODEL BY MARIE LOUISE

For detailed description see page 387

A LEONTINE CONCEPTION OF THE CONTINENTAL HAT IN BLACK AND GOLD AND WHITE

For detailed description see page 387

THE SEPTEMBER IMPORTATIONS IN MILLINERY

The Original Features of the Latest Reboux, Talbot and Marie Louise Models—Stunning All Black Hat Shown by Georgette—Suzanne Talbot Favors the new Color, Aeroplane

ONE of the most pleasing characteristics of the new autumn models is that they are charming in outline, showing dashing and clearly defined contours, which are in many instances softened and relieved by a conspicuously soft garniture, or the very latest novelty swathed with a prettily arranged drapery. Reboux is particularly partial to this new idea. Among others she shows a capeline shape of soft, mica gray velvet. This material is applied without a wrinkle to the round, medium tall but wide crown, and the wide brim, which droops very slightly at the sides and a little more so in the centre front, and it also covers the under side of the brim. Fine, sheer tulle in a soft, light tone of *"violette fanée"* (faded violet) is in loose folds draped over the entire surface of the hat, swathing the velvet completely, and making its dull gray tone appear subdued and handsome as it shimmers through the fine meshes. The trimming is effected by a twist of the velvet, covered with several layers of the tulle (for additional softness and pliancy) and loosely arranged about the crown. In the centre front this torsade closes under a many looped, very large bow, which is entirely made of the tulle, and at either edge outlined with an inch-wide soft fold of the velvet.

Another very attractive model from Reboux shows a similar development, in a combination of black and silver. In this the crown is dome-shaped, and rather small in comparison with the large dimensions of the brim, which droops at the right side and back, and in the centre front begins to gradually curve upward, so as to form a revers, which is broadest at the left side. The under side of the brim is covered with lustrous plush in deep black, which contrasts cleverly with the bright tone of Argentine of the diagonally striped ottoman silk, with which the top brim and crown are covered. A soft drape of black novelty net is in loose folds applied to the crown, and from this extends over the brim as well, outlining the plush facing in a wide, gracefully shirred border. The garniture consists of two-inch wide galloons of silver lace, sewed to the tulle at even distances, giving the appearance of being raised from the soft background, and a cluster of black velvet dahlias, of which the outer petals are made of shimmering metallic tissue in light silver tones. The foliage, too, is made of the latter material, and is embellished by black chenille veins.

Lovely in a combination of deep, soft Russian green and the mellow, reddish tone of brown called caramel is a model from Suzanne Talbot—a medium large Rubens shape of beaver in the former shade, which shows a tall, conical crown, queerly flattened out at the top, and at the base drifting into a broad brim, without the slightest break in the line. The brim forms a wide, flat revers at the left side, but from this point slopes down at a slant, and maintains this tendency throughout the remainder of the circumference. The under side of the brim is faced with a wide border of chenille braid in two tones of caramel (one light like cedar, and the other very dark), and the full jaunty *"plumet"* of coq and hackle feathers, which decorates the brim revers and crown at the left side, shows the same beautiful color in a series of light and medium tones. The plumage curls up gracefully, following the movement of the brim, and surmounts the crown by several inches, creating a discrepancy in the silhouette of the two sides, which is absolutely charming. The front, back and right side of the hat remain entirely untrimmed, and this results in making plain the exquisite line produced by the association of crown and brim.

A *"chef d'oeuvre"* from Marie Louise is made of exquisite Japanese embroidery, black velvet and shimmering corded satin in a soft, vague tone of *velum* (the new name for tapestry blue). It is a very large shape, with a broad *"boule"* crown, which is so closely connected with the wide brim that no separating line between the two parts can be detected. This latter shows the outlines of the Louis XV capeline, for it is somewhat rigid, and droops very slightly throughout its circumference, except at the right side, where it displays a faint tendency to flare up. The under side of the brim, which in this manner becomes visible, is masked with a smooth section of deep black velvet, and a border of the same outlines the edge of the top brim, being in marked contrast with the soft blue satin with which this latter is draped. The crown is also covered with the satin, and in an odd manner is decorated with bands of satin in a deeper tone, gorgeously embroidered with soft rose, beige and greenish Japanese floss silk, and outlined with fine gold thread. A straggly white novelty aigrette, tinted deep blue at the edges, is caught down at the left side near the centre front with a large cabochon, also covered with the Japanese embroidery, and droops softly over the top of the crown down to the opposite side, which greatly improves the beauty of the ensemble.

One exceptionally handsome model, also from Marie Louise, carries the original Rubens outline, showing a very broad, flatly draped brim, which, when adjusted, slants down over the wearer's left eye, while at the right side it is tilted up high, creating a chic profile line. The crown emerges straight and slender from the centre of the brim and bulges out a trifle at the top, where it is softly rounded off, and like the brim it is covered with a smoothly applied section of velvet in a deep, soft tone of *"vanille"* (the dull mauvish brown of the vanilla bean). The facing of thick, furry beaver, with which the under side of the brim is finished, is in a light bisque tone, and looks exceedingly soft in this blend. The trimming is effected by a double garland of small pompon roses in several tones of bisque and *vanille*. They are made of velvet and soft silk, and are arranged so as to encircle the crown in festoon effect, closing at the right side under a large *"chapelier"* bow of soft, wide satin ribbon in the exact tone of the velvet.

Then there is a stunning "creation" from Georgette, all in black, and for this reason extremely elegant and dignified, in spite of the fact that its trimming is quite the simplest thing conceivable. The large shape is developed from finely ribbed uncut velvet, and faced with moiré silk, whose dull, mat gloss accentuates the deep, brilliant tone of the former material. The brim might be a copy from that of the hat worn by Lady Hamilton in the famous Romney painting, being equally wide, and showing the same drooping tendency at the right side, back and centre front, and the same daring revers at the left side. As to the crown, this is very large in circumference, but only medium high, and bears close resemblance to a bomb in its outline. The garniture consists solely of a large, soft bow of crushed wide satin ribbon, which is disposed in the centre front of the crown and drawn through a slash in the left side of the brim, cleverly decorating the reversed portion and holding the revers in position.

SUPERB PICTURE MODEL FROM LOUISE

For detailed description see page 387

The fashion for dull grayish browns is demonstrated in another exponent of high-grade millinery, also designed by Georgette. This is a large pressed silk beaver shape in the deepest tone of hippique (a blend between cigar, leather and walnut brown), and consists of a voluminous *"tuyeau"* crown and a brim which attains additional width at the sides, where it is gracefully rolled up, and droops in *Lavallière* effect in the centre of front and back. The graceful contour thus produced is enhanced by a most beautiful garniture, so disposed as to accentuate the beauty and originality of the shape. Five enormously long, full ostrich plumes of choicest quality are carelessly massed over the crown, and droop over it in an equally unconventional manner, submerging almost the entire surface of the hat, and mingling the exquisitely shaded light and deep tones of hippique with the sombre tint of the silk beaver affording the background.

From Suzanne Talbot comes a model which is developed entirely in tones of gray-greens—the new aeroplane shade, which is a blend of lichen, reseda and willow, with touches of gray-blue—it enjoys great popularity at present. The shape has as its chic feature a wide brim, which is jauntily turned up in the centre front, *"caporal"* fashion, but is quite straight and rigid otherwise, and has a facing of finely tucked silk in a medium tone of aeroplane, which contrasts with the dark coloring of the fine, satiny felt forming the top brim and crown. This latter is straight and medium high originally, but its outlines are disguised and made very irregular by means of an ample beret drapery of velvet in the exact tone of the felt. This again serves as a setting for the garniture, which is also very lavishly employed, and thus renders the crown more important—seven long, full ostrich plumes, shading in the entire gamut of aeroplane, encircle the crown in a loose wreath effect and droop over the brim revers in the centre front in a charmingly unique manner. They are irregularly long and this results in the silhouette created by them being strikingly handsome.

Stunning and beautiful in contour is a new model from Georgette, for the development of which soft, supple velvet in a deep, brownish tone of bronze green was selected. It is conspicuous because of its large size; showing an immensely wide brim, which rolls up a trifle throughout its circumference, except at the left side, where it curves into a slender but daringly shaped revers, giving a glimpse of the smoothly applied moiré facing in a light, warm khaki tone. This is in marked contrast to the bronze tone of the velvet covering the top brim as well as the tall, "chaudron" crown, and in connection with this latter creates an unusually effective new color blend. The garniture contains both shades.

AN ARTISTIC MINGLING OF THE VANDYCK AND RUBENS LINES GIVES UNUSUAL CHARM TO THIS NEW MODEL

For detailed description see page 387.

MOYENAGE TURBAN DEVELOPED BY LOUISE FROM EXQUISITE SABLE AND LUSTROUS VELVET

For detailed description see page 391

AN AUTUMN STYLE SUGGESTED BY THE LOUIS XII BERET AND DESIGNED BY GEHLEN

For detailed description see page 391

WINTER HAT TRIMMED WITH MINK AND OSTRICH
For detailed description see page 391

ODD STIFF TURBAN SHOWN BY FLORETTE
For detailed description see page 391

THE ILLUSTRATED AUTUMN AND WINTER MODELS

Detailed Descriptions of the New Fashions in Hats and Turbans Shown in this Supplement Models from the Leading French Designers

THE crown of the lovely turban shown on the supplement cover is developed from soft, pliable velvet in a deep, grayish tone of Havane (cigar brown). It is very full and ample and draped in beret effect, and its base is encircled by a wide band of rich skunk fur, which takes the place of a brim; its sombre, warm tones blending most effectively with the coloring of the velvet. The garniture introduces an effective note into the symphony of warm browns, for it shows dull, tarnished greenish tones of ormolu (gilt bronze). It consists of a pair of small, gracefully shaped Mercury wings and a trig little plaited "*cocarde,*" both placed high over the left side, apparently connecting the crown with the brim, and producing an irregular but exceedingly attractive profile line. The neck piece and stole were especially designed to harmonize with the turban. The former is very wide at the ends, and is formed by a wide, puffy band of the velvet, outlined with strips of skunk fur, and closed with passementerie ornaments, from which ends of heavy knotted silk cord extend, and the muff is similarly developed, but trimmed with four instead of two bands of fur.

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UPPER LEFT.—This chic turban from Knox has particularly soft outlines, developed in supple velvet in a soft, vague tone of *Persan* (one of the leading shades of blue; a lovely color composed by exquisitely blended tints of antique tapestry, peacock and Japanese blue). The foundation is softly draped with the material, and there is scarcely a dividing line between the crown and brim. The folds of the latter are trimmed, or held in place, as it were, by handsomely shaped ornaments of cut jet, and the trimming is completed by a couple of superb plumes in various tones of *Persan,* which are disposed over the left side of the turban under a voluminous and very soft ostrich rosette.

UPPER RIGHT.—The Reboux model pictured in this illustration represents one of the new turbans, and was recently imported from Paris by Renard & Co. It is made of rich black velvet, and is pronouncedly soft of outline in its crown as well as brim, with a headsize of imposing diameter. A charming contrasting tone is introduced by the garniture—a gorgeous indefinitely soft *touffe* of heron, which shows a series of pale, vague tones of *Largillière* blue. This *touffe* is erected on the left side of the brim, near the front, and its joining is concealed by a pair of little Mercury wings, also in soft tones of *Largillière,* slightly touched up in black.

LOWER LEFT.—The combination of deep brown and bronze green is strongly featured this season, and is one of the most effective color blends imaginable, especially when carried out in rich wintry materials, as in this stunning model from Marie Louise. This, a recent Renard importation, is developed from soft velvet in a deep, rich, slightly brownish tone of "*vert* bronze;" it is trimmed with choicest skunk fur and exquisite antique metallic lace, the discreet gold tint of which enlivens the sombre green and brown tones of velvet and fur most wonderfully. A wide band of the fur outlines the top of the bulky, prominent crown, and at the left side closes under three skunk tails, which, loosely fastened, produce a strikingly chic and unusual effect. This fur band is succeeded by a crush of the gold lace, which encircles the crown's base loosely, and partly rests over the brim as well, and at the left side terminates in a smart, flat, cravat-like bow of the same lace—an exquisite background for the deep, sombre brown of the skunk tails drooping over it.

LOWER RIGHT.—Charming in a combination of black, gold and snow white is the stunning model here shown. It is an original Léontine design and was imported by Aitken's Sons & Co., and it shows the only slightly modernized outlines of the Continental shape. The foundation, which consists of a medium high, though rather wide, bomb-shaped crown, and a brim rolled up in tricorne effect, forming three wide revers, is on both its upper and under side covered with smoothly applied, rich black velvet. A dainty galloon of antique gold binds the edge of the brim, extending over both the upper and the under side, and contrasts charmingly with the lustrous black of the velvet. The lovely ensemble is completed by four long, wide and very full white plumes. They are so fastened on the hat that they stand up beyond the crown at the right side (near the back) surmounting it. The mound is formed by the superb plumage and follows the movement of the revers of the brim at the back and left side.

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The stunning model from Louise here pictured is developed from rich, supple black velvet, applied to a large, pressed shape à la Graesbeeck—very wide, rigid brim, turned up in a bold revers at the left side, and tilted up a trifle at the right side as well, while the centre of front and back is straight, and just a bit depressed. The crown's dimensions are well in keeping with those of the brim; it is tymbal-shaped, very large in diameter and of a hight to correspond, and it even increases in size after the garniture is placed. This consists of two wide, circular bands of selected skunk fur, the one outlining the top, the other the base of the crown, and an exquisite galloon of antique silver lace placed between the two fur bands, and partly submerged by them, which produces a lovely relief over the rich black of the velvet background. A huge sunburst of soft white crosse and heron aigrettes is posed over the left side of the crown, concealing the joining of the fur bands, and filling in the vacancy created by the brim revers. The filmy, silky strands of the fine plumage spread out in all directions, mingling cleverly with the thick softness of the fur, and creating a profile line of wonderful beauty.

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UPPER FIGURE.—The elegant model here shown was designed and executed at the atelier of Lewis, and figured prominently among the latest importations of Louise & Co. It is a large, artistically conceived shape, partly Vandyck, partly Rubens, and is developed from supple moiré antique in an exquisite tone of the new *Roi Soleil*—the translucent, greenish antique gold tone affected by the "*Roi Soleil,*" Louis XIV. In marked contrast with this beautiful shade is the no less handsome but much more subdued tone of the velvet facing on the under side of the brim, which is also repeated in the garniture—*bleu de nuit,* a deep, very soft marine blue with dull, mauvish reflexes in the cast. The four magnificent ostrich plumes, which form a semi-circle about the back of the crown, leaving the handsome line created by the connection of crown and brim exposed in the front, are shaded in three tones of *bleu de nuit* (one very dark, the others much lighter, and shading into a soft grayish mauve), and are so arranged that the heavy heads are directed towards either side, flanking the crown. The distinguishing feature of this crown is that it is

(Continued on page 391)

THE FIRST SHOWING OF AUTUMN HATS

FROM PHIPPS

FOR "DESCRIPTIONS OF ILLUSTRATED MODELS" SEE PAGE 391.

GOOD STYLE IN THE STRICTLY TAILORED HAT

FROM KNOX

FOR DESCRIPTIONS OF ILLUSTRATED MODELS SEE PAGE 391

ELABORATE NEW MODELS

FROM KOCH

FOR DESCRIPTIONS OF ILLUSTRATED MODELS SEE PAGE 391

SUPERBLY PLUMED PICTURE MODEL, FROM FLORETTE

For detailed description see text below.

NOVEL NEW TURBAN OF OSTRICH AND BEAVER

For detailed description see text below.

THE ILLUSTRATED MODELS

(Continued from page 387)

higher in the front—an entirely new feature—slants down gradually towards the back, and is so closely connected with the brim in front that no dividing line can be detected. The little upward roll in the front of the brim is purely Vandyck, while the broad, daring revers at the left side is characteristic of the famous Rubens hat.

LOWER LEFT.—Exquisite in a development of rich sable fur and soft black velvet is this new model from Louise—a turban of the recently introduced and strongly affected *"moyenâge"* style, with simple but chic contours. The crown is an ample, extremely soft affair of loosely draped velvet, whose rich, deep, lustrous black tone is wonderfully offset by the soft, sombre brownish black of the exquisite sable fur, of which the brim is made. Wide, supple velvet ribbon, also in jet black, affords the sole garniture of this model.

LOWER RIGHT.—Similar in outline to the Louis XII beret, which at present enjoys a very great vogue, is the handsome model from Gehlen pictured here. The crown is very large but puffy and soft of contour, owing to the loosely draped velvet with which the foundation is swathed. This velvet shows the dull, greenish bronze tone of antique patina-covered statuary, which also helps in producing the quaint, fifteenth century effect, together with the handsome gold band (also in antique design and tarnished), which outlines the lower part of the beret, imitating a brim, or, rather, the brim band of the original Louis XII beret. The left side is trimmed with a section of finely shirred velvet, two tones lighter than that draping the crown, and with a *touffe* of lovely paradise aigrettes in various tones of bronze and patina green.

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LEFT FIGURE.—This Knox model has a brim which on both its upper and under side is covered with smoothly applied black velvet. The crown is immensely wide and slightly over medium high, and straight from headsize to top. The somewhat rigid contour thus created is softened by a wide band of soft mink fur, which encircles the crown in its entire hight; its exquisite tones of deep brown and fallow beige are wonderfully cast into relief by the rich, sombre black of the velvet foundation. Little natural mink heads posed here and there over the crown band and a panache of superb ostrich plumes afford the harmonious garniture.

RIGHT FIGURE.—In marked contrast with the majority of the new turbans, whose outlines are pronouncedly soft and *"indécidé,"* the one here illustrated boasts clearly defined contours, which are even a little rigid, but nevertheless handsome. For the making of this model (it is a recent Florette importation) two contrasting materials of wonderful beauty of coloring were combined, the prominent crown being masked with a section of antique gold brocade, while the brim is covered with soft velvet in a rich, deep tone of lapis lazuli; as may be imagined, the ensemble created by this unusual blend is decidedly unique in effect. Soft novelty ostrich plumage in a tone to correspond with that of the velvet affords the garniture, and serves for moderating the rigidity of the shape's outlines.

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UPPER LEFT.—Hat of black wool beaver with melon shaped crown. Black wings at front and side, and ornament of jet. Heavy gold ribbon is tied around the crown.

UPPER RIGHT.—Phipps's specialty in a riding hat made of fine quality gray felt, stiffly blocked with flat bow of same material.

MIDDLE.—Tricorne of black velvet trimmed with iridescent coque feathers and black moiré ribbon.

LOWER LEFT.—Toque of black silk beaver with black wings across the front and band of folded black satin ribbon.

LOWER RIGHT.—Turban of heliotrope velvet and marabout. The crown is shirred in the middle and puffed high at the side and back. Erected high on one side is a fantasie of gray aigrettes.

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UPPER LEFT.—Hat of black beaver, short nap, turned up on left side with large black jet buckle. Around the crown is placed black velvet, laid in loose folds and tied in a bow.

UPPER RIGHT.—Tricorne of short nap black beaver, with trimming of scarlet breasts.

LOWER LEFT.—Turban of lilac beaver laid in folds, with a black aigrette erected on the left side.

LOWER RIGHT.—Sailor of black silk beaver with a slightly rolling brim. Trimming of black velvet ribbon and a black and a white bird.

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UPPER LEFT.—Hat of brown velvet with brim turned up on left side and faced with brown fox fur. The trimming is of uncurled brown ostrich.

UPPER RIGHT.—Large hat of brown velvet trimmed with three long flued ostrich plumes in various shades of brown and tan.

MIDDLE.—Large black silk beaver sailor with a rolling brim. The top is entirely covered with rose-colored ostrich plumes, and in the front are two ball-tipped tortoise shell pins.

LOWER LEFT.—Turban of black velvet with border of two plaited ruffles. Trimming of black and white wings and white aigrette.

LOWER RIGHT.—Black velvet tricorne with trimming of white ostrich plumes and large aigrette.

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LEFT FIGURE.—The new Louis XV hat—very large and wide of brim, and having a crown with dimensions splendidly proportioned to those of the brim. It is made of supple silk beaver, showing a satiny lustre and a rich, expressive tone of bronze green. Various light, dark and medium tones of the same beautiful color are blended in the garniture. This consists of fully ten fine ostrich plumes, which are so disposed that the entire crown and a part of the brim are submerged by them. Model from Florette.

RIGHT FIGURE.—Soft, furry beaver in a rich, deep tone of *grenadille* (the color of the passion flower), is the material used in this "creation" from Louise. The lack of brim is replaced by a wide, fluffy band of lovely ostrich plumage in several beautifully shaded lighter tones of *grenadille*, which entirely encircles the turban, slightly surmounting it at the top, and in the back terminating in a carelessly drooping soft-looking end. Further ornamentation is afforded by a large bow of glittering metallic tissue, which shows the exact tone of the beaver.

VOGUE'S

Autumn Exhibition of Millinery

A LARGE variety of the choicest designs of the leading milliners of Paris is now on exhibition at 373 Fifth Ave., New York. These models are not for sale, and are shown only in the interest of the millinery department of Vogue. The readers of Vogue are cordially invited to view these model hats.

THE WELL DRESSED MAN

FORECAST OF AUTUMN FASHIONS IN GENERAL—WHAT MAY BE EXPECTED IN SACK AND MORE FORMAL SUITS—THE PREVAILING OVERCOAT STYLE—NECKTIES, COLLARS, HANDKERCHIEFS AND GLOVES

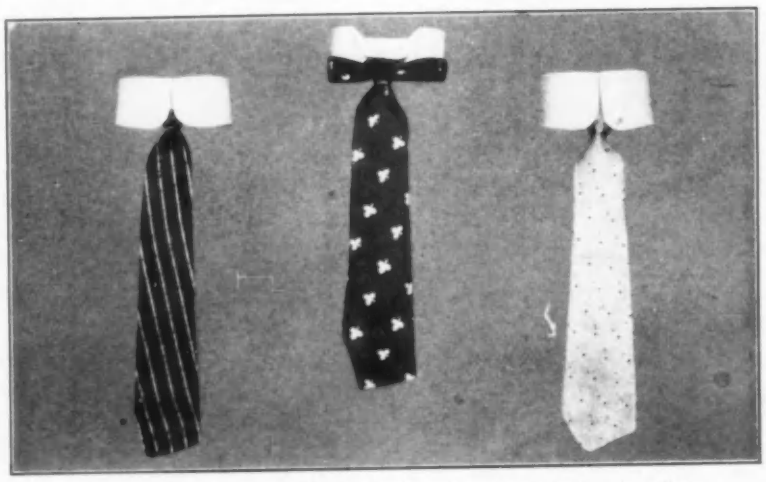
NOWADAYS it is not so much by their style as by their excellence of cut and material that smart clothes may be judged. The best tailors no longer strive for originality to the extent of being different for its mere sake, as was so often the case when it seemed to be expected that one season's fashions in cut and finish should vary from those of the preceding season, and while one may still find a good deal of diversity, the strikingly novel and bizarre is evidenced by the cheaper garments of the "ready-made" trade rather than by those turned out by the good makers, just as they are worn far more often by men of the lower classes than by those of good taste and position in society. This—at least so far as the making goes—was strikingly illustrated at a recent "sartorial show," or apparel exhibition, held in New York, at which scarcely a tailor of any reputation whatever for smartness was represented, and at which most of the clothes, upon which any attempt at individuality of design was attempted, were conspicuous examples of bad style. There has been so

Smart striped flannel shirt

much of this during the past three or four years in the way of oddly set and flap-covered pockets, odd designs of turned-back cuffs, button spacing, braid, facing and plaits, that exaggeration of any kind has come to border on the vulgar, and the result is that simplicity, fine material and fine workmanship—not the queernesses of design and finish trumpeted by the trade in general as the "latest" and "most exclusive" fashions—are the real attributes of smart dress.

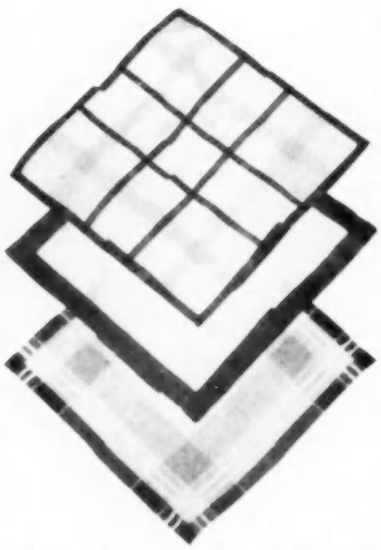
SACK SUITS

Of course to men of certain build and style the more or less extreme cut of form-fitting sack coat is becoming, and, if well turned out—without any suggestion of exaggerated shoulders, or skirt flare, which are so apt to give a pompous look, if I may use the word—there is no reason whatever why such men should not wear it. On the other hand, the loose-fitting, straight back jacket is undoubtedly best for men of other style and build, and should by all means be selected by them. This is not to be regarded as a question of fashion so much as one of individual requirement, but if looked at purely as a matter of general good style it may be said that the form-fitting sack coat, with its creased seams and long vented loose skirts, made so much of by a certain class of tailors a year or two ago, is one not to be advised, and that the slightly, or at most moderately, shaped back is the prevailing mode. And this conservatism applies to length as well, for there is no indication at present of a return to the very short jacket, while on the



Three styles in autumn four-in-hands and the latest designs in collars

other hand the extreme length of some seasons past is rarely seen in the coats of this autumn. One thing to be insisted upon is that there shall be no shoulder padding. The built out shoulder never was a really smartly fashionable thing at any time, and this season is so decidedly a point not to be emphasized that it may be said the tendency is rather toward a sloping effect (if anything away from the natural) and this of course means no exaggerated shoulder seam or fullness in the sleeves at the shoulders. Lapels are still fairly wide and long and should be rolled naturally, rather than creased hard; front may be straight or moderately rounded, but not sharply cut away; there may be three or four buttons in front—three being the more usual number—pockets should be set straight and (except the breast pocket) covered with simple flaps (of course on some coats patched pockets are as correct); sleeves should be fairly narrow, or perhaps I should say not of any exaggerated fullness; the vents in cuffs should actually open and button with two or three buttons, not be merely simulated, and there may be a back vent or side vents in the skirts of the coat, or not, as one likes. As has been intimated, turned-back or even false cuffs are no longer advisable and, except on special kinds of coats (Norfolk, yachting, tennis, etc.) there should be no braiding or other trimming. It may also be as well to say that trousers are medium—if anything a suggestion narrower—in width; that the turn-up at



Fashionable French linen handkerchiefs, plaided and bordered in pale colors

bottom is a matter of personal taste, and that all trousers should now be made with belt loops and small buckles on the sides of the band, instead of with the single buckle at the back.

CONCERNING FABRICS

One always hears a good deal of talk about new autumn shades and materials at this time, but, although there frequently is a prevalence of one general tone of color or design of pattern, such for example as brown in stripes and shadow stripes a few years ago, as a matter of fact it matters little what the cloth is so long as it is not of too loud or common weave or pattern, is of fine quality, intrinsically good looking or good style, and becoming. Possibly it may be said that the checks, mixtures and overplaids will be a bit more in smart vogue than the stripe and line patterns this winter, because the latter have been so generally used, but with the tremendous variety of handsome imported cloths in all effects it is absurd to limit selection by any imaginary fashion rule. Indeed, when a certain thing is a general fashion it is rarely exclusive, so that it may almost be said that smart fashions run directly counter to commonly prevailing ones. However, dark browns, brown and red mixtures, cloths with a touch of green in them and dark gray mixtures are the

Waistcoat for informal wear

leading fabrics for sack suits, aside from such standards as black and dark blue.

FORMAL ATTIRE

Without taking them up in detail here it may be said that while the English walking coat of dark mixed gray material is less generally popular than in past years, it is a thoroughly right model for informal dress; that for semi-formal use the plain dark gray morning coat, with trousers of the same material, is extremely stylish, and that the very dark gray or black morning coat, cut rather long and gracefully rounded over the thighs, will undoubtedly be more fashionable than the frock for formal afternoon occasions of all kinds. Indeed, it has all but supplanted the frock coat, even for weddings, and on it a narrow braid trimming is still in vogue, although this finish is now years old. I shall also have something to say about formal evening clothes in a subsequent article, and therefore need only to refer to them as showing no radical change in cut, but a good deal of variation in the matters of facing, lapel shape and material, with a tendency towards a wider and lower cut waistcoat.

THE LEADING OVERCOAT

As for the top coats of this season there are no signs whatever of a return of the waist defining styles, such as the paddock, Newmarket and frock, and it therefore goes without saying that the Chesterfield, with full or only moderately shaped back, will be the leading model.

(Continued on page 428)

Two styles of tan walking gloves for morning and gray mocha afternoon gloves

FETCHING NEW TAILORED MODELS AND A CHARMING EVENING TOILETTE

FROM STERN BROS.

FOR "FASHION DESCRIPTIONS" SEE PAGE 426

PRETTY CLOTH MODELS FOR AUTUMN DAYS

FROM FRANKLIN SIMON

LEFT FIGURE.—Suit of navy blue French serge. The skirt has a broad panel of plaits in front and in back, but is plain on the sides. The coat is made in Russian effect, with a high collar of old rose velvet, trimmed with black soutache and large buttons. The lining is of rose satin to match the collar.

MIDDLE FIGURE.—Serviceable suit of cheviot in raisin color. Plaited skirt and long straight coat in Cossack effect, with stitched band of the same material. Small buttons and piping of raisin velvet.

RIGHT FIGURE.—Suit of brown homespun, with partially plaited skirt. Large buttons embroidered with black silk and collar of brown moiré bengaline.

SIMPLE WALKING SUITS AND AN ATTRACTIVE AFTERNOON GOWN

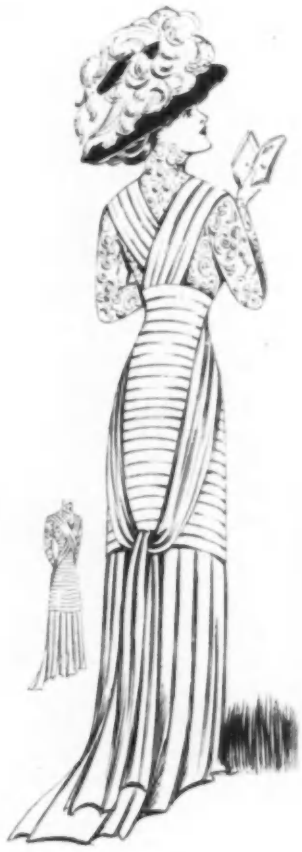
FROM MC CREERY

LEFT FIGURE.—Smart walking suit of diagonally ribbed dark blue serge. The coat is a little more than knee length, double breasted, and fastens on the side with four cloth-covered buttons. The long, sloping revers are faced with silk. The skirt is plaited with a broad box-plait in the front.

MIDDLE.—Suit of nutmeg cheviot, with long coat and plaited skirt. The coat is double breasted, with collar and revers of black silk, slightly cutaway in front and slashed up the sides.

RIGHT FIGURE.—Afternoon gown of pale pink chiffon, with trimming of gold embroidery. The skirt is made plain with a bias jabot fold on the left side. The yoke and the sleeves, with puffs at the elbows, are of tucked chiffon, and the bodice is made with loose folds running around the figure.

LEFT FIGURE.—Luncheon or reception gown of rose chiffon, made over soft white silk. The bodice is of heavy guipure, dyed to exactly match the chiffon, and crossed with bretelles of folded chiffon, which start at the top of the corselet skirt and are drawn over the shoulders, cross in the front just above the waist line, and then are drawn back over the hips and are knotted just above the flounce, the loose ends flowing almost to the edge of the skirt. The upper skirt is laid in horizontal folds, and finished with a plaited flounce, with a short train edged by a broad hem sewed by hand. This gown is designed for a slight figure. Silk stockings and suede slippers to match should be worn. The hat is of rose Ottoman silk trimmed with soft feathers in a lighter shade or with loops and rosettes of rose colored tulle.



LOWER MIDDLE FIGURE.—Pearl gray satin and silk voile are the materials used in this gown. The tunic is made of draped satin with a deep border of point de Venise lace. A broad panel runs from the yoke to the bottom of the skirt, both in the front and in the back of the dress. The skirt is side-plaited and with a border of very heavy silver hand embroidery all around the bottom. The same trimming is used at the top of the two panels. The buttons are also of silver, and the yoke and cuffs of point de Venise. The hat is made of cloth of silver faced with Nile green velvet and turned up on one side, with a large bow of green velvet ribbon. There is silver embroidery around the crown and two large silver tasels.

UPPER MIDDLE.—This afternoon street gown is made in black and white. The draped tunic is cut in coat effect, and fastens in the back and is slashed half-way up the front; it reaches to the knees in front and is raised about six inches in the back, thus making a decided dip, which is always a graceful effect. The sleves are shirred around and tight; the skirt is long, and made in box-plaits about five inches broad. There are six black silk velvet bows about three inches wide, two in front and four in the back. A touch of black is characteristic of French gowns. The yoke and broad cuffs are made of very heavy Irish lace and lined with chiffon. The hat is of black velvet rolled high on the left side and with a decided dip. The trimming is of black and white aigrettes.

RIGHT FIGURE.—This gown is made of Dutch blue crêpe. The waist and sleeves are all in one piece, being draped rather than fitted. This dress is in tunic effect also. The overskirt falls to the knees and forms the drapery which is finished at the left side of the back with a hanging fold. The drapery is narrower and several inches higher in the back than in the front. The underskirt is long and full and finished with a flounce. There is a broad girdle effect of Burano lace finished at the bottom with a narrow sash of blue crêpe, with two ends in front and two in the back, each finished with silk balls. The yoke, made of Burano lace, is of an odd shape, and would prove becoming to a woman with exceptionally broad shoulders.

J R

LEFT FIGURE.—Two different materials are used in this gown—marquisette and a very soft, thin broadcloth. The color is hunter's green. The underskirt is finely plaited and very long. The bodice is also plaited, but horizontally instead of up and down, and fastens a little to one side. The tunic of broadcloth is very prettily cut, and draped in folds in the back and loosely knotted with ends that fall to the bottom of the skirt. The trimming is hand embroidered in the same shade of green and a dull old gold. The yoke and sleeves are of the marquisette and all in one. The hat is made of green velvet, with drab plumes to correspond to the dull gold in the trimming.

LOWER MIDDLE FIGURE.—Morning dress made of dull green cheviot and plaid cheviot to match. The underskirt, made of the plain material, is side-plaited and long, with a six-inch border of the plaid material all around the bottom. The draped tunic is of the plain material, open in the front and the back, thus making an "apron" showing the plaid material again. The sleeves and the front of the waist are made of the plaid, and there are plaited bretelles of the plain cheviot. There is a normal waist line with a stitched cloth belt. The yoke is of a heavy cream lace, which is not transparent. The hat is a green silk beaver, turned up on one side, with a large green bird; green moiré is folded around the crown.

UPPER MIDDLE FIGURE.—Gown of gobelin blue chiffon velvet and chiffon cloth. The bodice, which reaches to the knees, is made of the chiffon cloth, heavily hand braided above and below the tunic with rat-tail of the same color. Over this bodice is a draped tunic of the blue velvet, cut high in front, and finished in the back with two loops and long folds of the velvet, which fall to the bottom of the skirt. At the top of the tunic in front there is a blue velvet bow. The skirt is box-plaited, long, and draped in the back. The hat is made of blue chiffon velvet, with a large flat cravat bow of blue velvet ribbon and plumes of a rich plum color massed high at the back of the crown.

RIGHT FIGURE.—Afternoon gown of surah and marquisette in elephant gray. The skirt, made of the silk, is long and plaited, with a fairly deep border of marquisette all around the bottom. The tunic is of the thin material, very short on one side, and on the other side long and draped in folds, which are knotted with long streamers. The waist is made of the same thin material and cut surplice, with three large buttons at the closing in front and in back. The sleeves are long with plaits running around. The narrow belt is almost at the natural waist line. Fine baby Irish lace is used in the yoke and at the very edge of the sleeves.

WHAT THEY READ

MENTAL MEDICINE: SOME PRACTICAL SUGGESTIONS FROM A SPIRITUAL STANDPOINT. FIVE CONFERENCES WITH STUDENTS OF JOHNS HOPKINS MEDICAL SCHOOL. By Oliver Huckel, S.T.D., Graduate of the University of Pennsylvania, etc. Thomas Y. Crowell & Co. $1.00 net.

THE title page of Dr. Huckel's book is a little misleading in its implications; his conferences were not, as one might take for granted, part of the regular course in the University Medical School, but merely delivered to voluntary audiences under the auspices of the Young Men's Christian Association of that School. Dr. Barker's introduction expresses the friendly expectation that the book will find a large circle of interested readers, but assumes no scientific responsibility for Dr. Huckel's opinions.

There is much that is helpful in these addresses, and it would be pretty hard to find in them anything harmful, though, again, anyone who has followed the discussion of mental healing will be forced to admit that Dr. Huckel's book contains little that is new. Its virtue lies in its moderation of tone. The author deprecates the reckless use of hypnotism, and is of opinion that most genuine cases of mind cure have had to do with nervous or mental disorders. He inclines to think that the Emmanuel movement should not be extended along its present lines, and he is clear that church clinics are a questionable boon. He would have clergyman and physician co-operate, but would not have either wantonly and arrogantly invade the field of the other. His discussion of prayer is interesting and suggestive, and his chapter on worry, though hardly new in any particular, is wise.

THE SPECIAL MESSENGER: By Robert W. Chambers. D. Appleton & Co. $1.50.

This author, who has been wont of late years to confine his facile pen to piquant tales about the smart world, has actually gone back to the age-worn theme of the war of the rebellion in the writing of his latest work. "The Special Messenger" is really a series of short stories loosely strung together and possessing a common heroine. Celia Westcote, a very charming young woman of gentle birth, for some reason not quite apparent, elected to become a Union spy, who, according to her veracious biographer, performed, in the mere discharge of her duties, the most incredible, brilliant and daring feats with sublime effrontery and in a wide variety of disguises. No wonder the entire Confederate army is represented as eager to capture this unique and baffling maiden, who however lovely and alluring, was regarded by the enemy as ripe for the gallows. The opening chapter discloses the dawn of a pleasing bit of romance which we fear is nipped in the bud by the supposed death of a brave bandmaster. Between times, we may add, the fascinating Special Messenger in her various disguises created terrible heart havoc amongst the younger Confederate officers, which innocent and tender pastime, however, was not allowed to interfere in the slightest degree with the performance of stern duty. The adventures of the Special Messenger make agreeable and lively reading, and are certainly quite as profitable intellectual pabulum as most of this author's recent long novels.

THE GOVERNORS. By E. Phillips Oppenheim, Author of The Missioner. Illustrated by Will Grefe and Howard Somerville. Little, Brown & Co. $1.50.

The theme of Mr. Oppenheim's latest "thriller" is the devious ways of American finance as exemplified in the operations and intrigues of the industrial magnates. We may infer that the book is the result of the author's profound observations during a recent flying trip to this country.

The scene opens in New York and introduces to us an unsophisticated but extremely tactful maiden from a remote Massachusetts village, who has come to the metropolis for the first time to visit her millionaire uncle, Phineas Duge, a widower. Very soon the demure Virginia Longworth learns that a group of unscrupulous financiers are conspiring to get hold of a certain document which they have signed and left in the hands of Duge, without, however, having secured the addition of that wily capitalist's signature to the paper. Consequently, the band of lesser snarpers, being at the mercy of one master sharper, would resort to any means to recover the document. A woman, Duge's daughter, in fact, steps in and purloins the incriminating evidence for her own uses, and then ensues a grand still hunt extending from New York to London, in which nearly all hands participate. Virginia develops into a clever, resourceful detective, and after plunging boldly into a labyrinth of intrigue and plot, which involves a succession of dangerous adventures, she emerges a winner at the close in several ways. The story is wildly exciting, but utterly preposterous as a narrative of American finance. The characters, with the single exception of Lady Medlincourt, the deliciously British aunt of a duke, are only remotely suggestive of real human beings. Nevertheless, Mr. Oppenheim has written worse yarns than "The Governors."

THE BRONZE BELL. By Louis Joseph Vance, Author of The Brass Bowl, The Black Bag, etc. With Illustrations by Harrison Fisher. Dodd, Mead & Co. $1.50.

The reader in search of variety will be rewarded by finding a little of everything in Mr. Vance's latest novel of alliterative title, including adventure, intrigue, villainy, murder, suicide, mystery and romance, as well as merely commonplace happenings.

The hero is introduced when on a railway train bound for a friend's country home on Long Island with intent to shoot ducks. During this visit young David Amber meets the loveliest girl in the world, an unwholesome Hindu individual and an old friend, whom he discovers by chance on a stormy night in a lonely hut on the dunes. This friend presently sees fit to commit suicide, after giving the Hindu his quietus and solemnly enjoining Amber to proceed to India on a singularly mysterious errand relating to a Gateway, a Bronze Bell and the lovely girl. Amber obeys the vague instructions and journeys to Calcutta, where he is taken in hand by an eccentric Anglo-Indian named Labertouche and immediately launched upon a career of thrilling adventures and some extraordinary hair-breadth escapes from death as make the "Arabian Nights" seem humdrum by comparison. Mr. Vance has unquestionably written an exciting tale, but long before the close the plot becomes too hopelessly involved for the intelligence of the average novel reader. The result is that such an one, like the present reviewer, for instance, must confess to being bored at intervals. A suggestion of restraint at times, with less ambiguity in the unwinding of the many convolutions of the plot would have combined to make a much better story.

Harrison Fisher's illustrations are as usual vapidly pretty, but not one of them conveys the slightest suggestion of the Orient in costume, figure or background. The limitations of a popular artist become painfully apparent sometimes.

THE GORGEOUS BORGIA: A ROMANCE. By Justin Huntly McCarthy, Author of The Duke's Motto, If I Were King, etc. Harper & Brother. $1.50.

The adjective which Mr. McCarthy applies to the most infamous member of an evil race seems appropriate enough in the story, although it may be hardly in accord with historical facts. There is, however, but the scantiest background of actual history in this rather unpleasant but still not uninteresting romance, which unfolds in succession a night, a morning, an afternoon and an evening in the meteoric career of Cæsar Borgia, the younger son of the fifteenth century Spanish pope, Alexander VI. The slight story interest hangs on the love of Lavinella, a daughter of the Orsini, for Cæsar, who won her heart by wooing the guileless maid in the disguise of a poor young student. Subsequently, Lavinella, because of her rare beauty, was selected by the banished family of the Orsini to play upon the affections of Cæsar and compass his death. Lavinella reluctantly agrees to make the dreadful sacrifice involved in the ardent hope that she may be the means of avenging the cruel wrongs suffered by her people. But when the hapless girl discovers that her tender, obscure lover and the wicked Cæsar are identical, she is so overwhelmed with horror that she confesses her mission to the hated enemy of her house, and then weakly succumbs to his unworthy and half scornful suit.

The heroine, however, is but a shadowy personage and could better perhaps have been dispensed with altogether. What counts in the book is Mr. McCarthy's brilliant and graphic, if false, presentment of Cæsar Borgia—the ambitious statesman, the polished diplomat, suave man of the world, who is withal cruel as a tiger and crafty as a fox.

Somehow, diabolical as the author's Borgia is, we must confess the charm of his intellectual refinement, his mordant, ironic sense of humor and splendid bravery. Incidentally the story vividly reflects the sensual, intriguing, utterly corrupt Roman life of the period. The portrait frontispiece reveals the heroine as a squat, snub-nosed, middle-aged female attired in a crimson kimona and toying with a dagger. The artist is unknown to us, but in very truth Mr. McCarthy has our sincere sympathy.

RECENT FICTION

A STIRRING tale of adventure, in which the Northwestern Mounted Police play a prominent part, is "Raw Gold" (G. W. Dillingham Co., $1.50), by Bertrand W. Sinclair. The Canadian frontier in 1874 was an almost uncivilized section, where quick gun play usually ended all disputes. The brave and efficient body of constabulary known as the N. W. P. was employed by the Canadian government to maintain order throughout this region and particularly to suppress the secret traffic in moonshine whisky. The hunt for gold, the finding of the murdered men and the subsequent exciting developments combine to make an exceedingly interesting and picturesque story, which, by the way, is none the less effective because the conventional love episode happens to have been omitted.

A powerful story of a woman's sacrifice and a man redemption is Elizabeth Dejean's new novel, "The Winning Chance" (J. B. Lippincott Co., $1.50). The hero is a self-made, rich, utterly unscrupulous stock broker, married, solely for reasons of social advancement, to a woman of accredited position in the smart world. To Leo Varek's office one day comes, seeking employment, Janet Carew, a sweet young Southern girl forced to support her blind mother and invalid, half worthless brother, by stenography. The aggressive, forceful man becomes infatuated with the modest, refined girl, and when Janet is desperate because of her family's illness and their almost helpless condition of indebtedness, Varek intervenes at the psychological moment and offers to save them if she will allow him to provide a home for herself. The girl is obliged to agree, and from here on the supreme interest lies in the development of Varek's character. Gradually his mad passion changes into unselfish love and devotion. All that is good in him is called forth by Janet's conscientious observance of the loveless bargain she has made. He comes to realize the noble nature of the girl's sacrifice and how far above him she is in every way. Several of the characters, besides those of Janet and Varek, are drawn with considerable cleverness, and the working out of the main problem holds the interest closely to the end of the book.

A novel that in many ways suggests Mr. Rann Kennedy's play, "The Servant in the House" is "The Angel" (G. W. Dillingham Co., $1.50), by Guy Thorne. The central figure is the man who feels himself called to save London. He is a gentleman by birth and has won a fellowship at Cambridge, but just as he is about to begin his work as a tutor he wrecks all chances of a university career by openly denouncing the Christian faith. Promptly dismissed from Cambridge, it is impossible for him as an avowed agnostic to gain any important position as instructor. Nearly starving and wandering in the London streets, he is suddenly struck down by two plinks that falling from a high building crush him as it were under the form of a cross. During the progress of a slow recovery his soul is awakened; he begins to see visions and becomes conscious of his great mission. Joseph goes forth to preach and makes the most passionate appeals to humanity to turn from their evil ways e'er it be too late.

"The Solitary Farm" (G. W. Dillingham Co., $1.50), by Fergus Hume, is a tale of murder and sudden death, of blighted affections and stolen jewels, of greed and madness, and of the fear engendered by a man's guilty conscience. The scene is laid in England, but the black magic of the African Hinterland plays an important part in the development of the plot. Perhaps Mr. Hume is himself a believer in these psychological phenomena; at all events he writes with conviction of them, and these scenes stand out as unmistakably the most striking and interesting in an otherwise rather obvious story. The publishers have provided a weird frontispiece which suggests an initial attempt at drawing on the part of a kindergarten pupil.

Jacques Futrelle, who has attracted some attention of late as an ingenious fabricator of the "mystery" novel, is responsible for Elusive Isabel (Bobbs-Merrill Co. $1.50). The theme is based on a most deadly and portentous intrigue to secure the agreement of all the Latin nations to take up arms against England and America. The chief factor in the secret promotion of this interesting scheme is a beauteous Italian, who is introduced to Washington society as Isabel Thorne. Fortunately for the land of the free, a United States Secret Service man took a hand in the game at its inception, and although quite unable to refrain from falling in love with the fascinating Isabel he does not entirely forget himself. The tale, although of the slightest literary value, is good enough of its kind. Alonzo Kimball has furnished the illustrations, including the impressive panorama of a diplomatic dinner on the slip cover.

LITERARY CHAT

"THE WIVING OF LANCE CLEAVERAGE," by Alice MacGowan, will be one of the new autumn novels of the Putnams. Another novel by the same house, to be called "As It Happened," is by Ashton Hilliers; the period of this tale is the middle of the reign of George III. The Putnams have just published "English Literature in the Nineteenth Century," by Laurie Magnus, and that admirably clear and convincing economic work, "Bastiat's Fallacies of Protection," one of the most brilliant and delightful discussions of what is usually thought a very dry subject. A new anthology announced by this house is the compilation of Horatio S. Krans, entitled "Love Poems, Old and New."

In the autumn announcements of the Macmillans are included a new novel by Winston Churchill, title unannounced; one by Robert Herrick, with the title, "A Life for a Life," which somehow has a familiar sound as of old romantic days; a realistic story by Jack London entitled "Martin Eden," a discursive volume of unannounced title by Zona Gale, dealing with her favorite village folk; the first of two posthumous stories by Marion Crawford, with the title "Stradella," which speaks of his accustomed Italian setting; an historical romance of the old Prussian court before it became Prussian, to be called "A Gentle Knight of Old Brandenburg," by Charles Major; a tale of Chinese life with the tantalizing title, "The Human Cobweb," by Putnam Weale, and a volume of collected short stories by Charles G. D. Roberts, to be called "The Backwoodsman." Other autumn announcements of this house are "Labrador," by Dr. William T. Grenfell; "Trans-Himalaya: Discoveries and Adventures in Tibet," by Dr. Sven Hedin, the explorer; "Mexico," by William R. Carson, which is to be a companion volume to Mrs. Higginson's "Alaska;" a collection of American verse compiled by Professor Curtis Hidden Page; a volume of discursive essays by E. V. Lucas, to be called "One Day with Another; a new retrospective volume, and "My Day: Reminiscences of a Long Life," by Mrs. Roger A. Pryor, whose previous books have whetted her reader's appetites for more of like quality.

THE MODE IN DINNER AND RECEPTION GOWNS

FROM WANAMAKER

FOR "FASHION DESCRIPTIONS" SEE PAGE 426

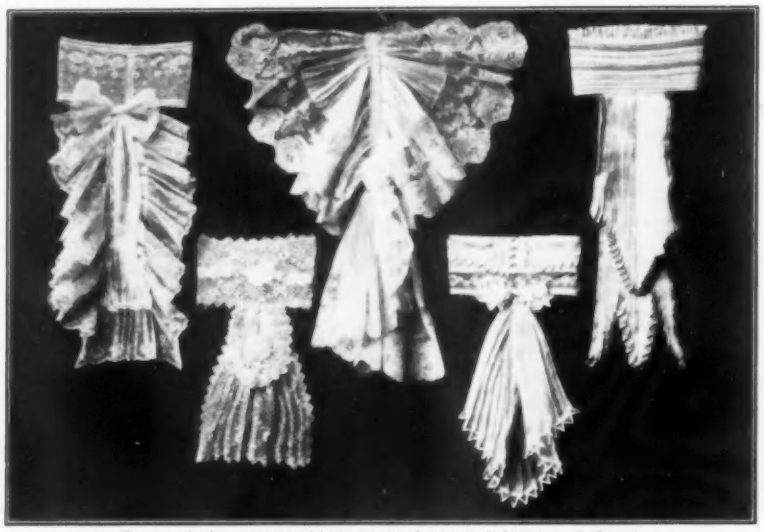
PRETTY ACCESSORIES FOR THE AUTUMN SEASON

AMONG the many beautiful accessories which have been imported from Paris this seaon, neckwear takes as usual a foremost place. Of exquisite lace and fine linen or batiste, beautifully wrought by hand, these dainty trifles are as costly as they are lovely.

Especially becoming are the marabout scarfs and muffs which are having a great vogue this autumn. These sets are unusually large, with a neckpiece about eighteen inches wide and reaching to the knees, and a huge pillow muff. Both pieces are lined with soft shades of liberty satin.

The newest scarfs for evening wear are made of satin one yard wide and two yards long, with a broad border of marabout all the way around the edge. These accessories are of course rather high in price, but they are so smart and pretty, as well as practical, that no autumn wardrobe can be considered complete without one or two of these graceful wraps.

Irish lace, in the heavy variety or the baby mesh, or combinations of both, is still as much in vogue as ever. A number of the new collars are square instead of round in shape and fit a great deal better than the old ones. Standing collars and turn-back cuffs are also extremely smart for morning wear. Most of the new jabots are made with standing collars to match. One of the new shape flat collars of heavy and baby Irish lace combined is shown here together with a pretty barbe of the same lace. A good example of the simple jabot for tailor-made waists is the one at the right side of the group of jabots illustrated. It has a neckband of hand-tucked handkerchief linen, with a little frill at the top, and the finely plaited ends are made of French handkerchiefs, with a border in dainty colors or in plain white. The large jabot in the middle is all of fine batiste and real Valenciennes lace; half-way down it is tied in a knot. The illustrations are from models imported by Lord & Taylor.



Some of the newest things in neckwear of linen and fine lace

VOGUE POINTS

THERE is nothing more surprising than the enthusiasm with which French women have this season adopted the short skirt. Among the smart people those who count themselves still young consider it extremely chic to wear a short-skirted gown to every daytime function, as well as to dances. To such an extreme has this fad been carried that recently a young bride insisted on her bridal gown being made round and short like the skirts of the time of Charles X. While original in her gowning, this young bride lacked courage to wear the flat-heeled shoes of the period of her gown. Instead, in the extreme of the French mode were her white satin shoes, high heeled and with long, pointed toes. But really charming was her gown. Over the short skirt of white satin hung an overdress of embroidered white silk mull adjusted like a long apron; slightly gathered about a round waist line, it opened in the back, fastened by a little ribbon bow, exactly like a short apron string. To add to the resemblance this overskirt was frilled all about with lace following the open edges of the back. Below it only three inches of the satin skirt showed. The corsage, fulled into the belt, was cut very low and with short puffed sleeves; it was worn over a long sleeved chemisette of white chiffon. The bridal veil, of rare needle-point lace, an heirloom, fell only a little below the waist, dropping in points on each side.

Shoulder scarfs of soft satin and marabout are novelties this season

One of the leading French dressmakers is showing a handsome model for the winter which gives hints of many of the new fashion touches. It is of supple cloth in a rich, prune color, with the trimming in a soft, dove gray—a most effective new color combination. The princess bodice, which has a deep pointed yoke of gray silk embroidery on self-tone mousseline, is noticeable from the fact that it is extended down over the hips in corselet effect, reaching far below the knees. To the bottom of this piece is attached a plaited skirt, deeper in the back. Across the front of the skirt portion of the bodice a diagonal seam is laid from left to right—this is to be one of the popular movements for the coming season. Pretty motifs are formed here and there by cloth covered cabochons and thread-like folds of the cloth, twisted in a flower pattern. The sleeves are of the sheer, dove gray mousseline, heavily shirred to give a certain body. With this gown is shown a long coat of the same material, reaching almost to the ground. In the back a diagonal seam drawn from the left shoulder down over the right hip, effects the same movement as that seen in the front of the gown. The whole is bordered with a four-inch band of chinchilla, and it opens at the left of the front where the chinchilla on the hem is curved up over the opening, thus relieving the severe straightness of the bottom line. A more beautiful costume could scarcely be imagined in this useful style of a one-piece gown and coat, still so much to the fore. The gown alone might be used for early autumn.

On a fine batiste petticoat or as a finish to a lingerie skirt is a finely plaited ruffle of the material, edged with a delicate hand-embroidered scalloping. A French touch may be given to this ruffle by placing, just above the scallops, three hand-run tucks, the lowest one no larger than a pin stripe, the next a trifle wider and the upper one about an eighth of an inch in width. These tucks tend to stiffen the edge of the ruffle and so make it stand out with good effect.

Besides the usual convent embroidery as trimming on lingerie under muslins, plainer ones are making their appearance in the French shops, trimmed with lace and fine hand-made tucks. The rows of tucks are frequently made to form medallions or diamonds or squares, about which the valenciennes lace is inserted. Of cobweb materials, finished with narrow satin ribbons, these chemises, *robes de nuit* and knickers are quite as dainty as the more elaborate embroidered variety.

A model in a dove gray tone had a supple, black patent leather belt which started at a high point in the middle back, quite three inches about the normal waist line, and was drawn down to the waist at the sides, hanging still lower in front under a heavy square jet buckle. The turned-back embroidered cuffs were finished with a fastening of similar patent leather, pointed as seen in the back. Cut jet buttons and black satin bands trimmed on the cuffs and the little white vestee.

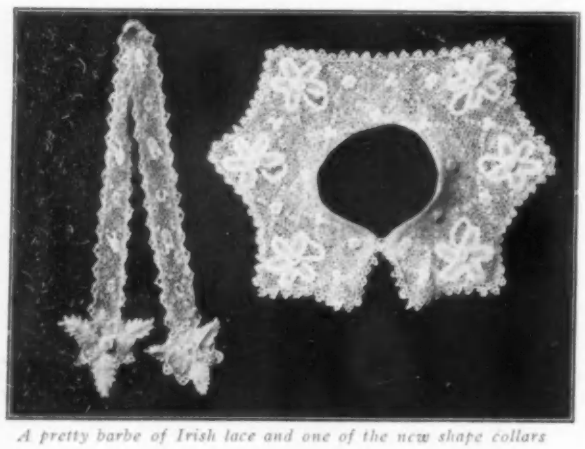
Two distinctive features of the autumn suits are the plaited skirts and the extremely long revers of the coats. Most of these extend almost to the waist line and on one very long coat lately seen the revers reached to the hips. When the coat is not of this style, the new ones button close to the throat and have a standing military collar.

A string of good colored beads is a charming finish to a morning costume. Pale pink coral should be worn with a pink or white dress, amethyst with mauve, topaz with yellow or ecru, jade with green, lapis lazuli with blue, and black jet, either shiny or dull, with dark gray or black.

A Fifth Avenue shop sells such a pretty jabot at the small price of one dollar, made of three ruffles of fine plaited net. They are most becoming worn with the deep revered coats.

An exceptionally beautiful combination undergarment, just imported from Paris, is made of pale blue chiffon, crêpe de chine and Valenciennes. The model is a princess slip, the upper part made of the silk and lace cat-stiched together by hand, with a very deep ruffle of accordeon plaited chiffon at the bottom, and attached underneath is a pair of blue crêpe drawers, also trimmed with Valenciennes.

Pompadour coiffures have been abandoned for Récamier styles. The hair now lies low on the head, but in front over the brow it follows in charming ripples of various sizes, longer and heavier in the middle front, receding over the temples somewhat, but having the ears hidden in many cases by slight strands of hair waved into correct lines and falling on the cheek. Soft little pulled-out rings of short hair fall under the heavier brow ripples of hair that fall upon the brow. Short curls in the back also fall from the waved pomps of hair arranged in the back, but in no way is the short hair allowed to obscure the contour of the neck by hanging low. A chignon coiffure is of only half-rolled puffs, one over-lapping the other. It requires a lower dressing of the back hair and has short curled strands of hair of different lengths falling upon the neck. In front, the hair ripples into graduated waves from brow backwards to meet the chignon.



A pretty barbe of Irish lace and one of the new shape collars

Broad scarfs of marabout with muffs to match are very smart this autumn

THE LATEST DEVELOPMENT OF THE PERENNIAL BLOUSE

FROM McCUTCHEON

FOR "FASHION DESCRIPTIONS" SEE PAGE 426

TO SUCH deluge of dramatic offerings, and good ones, has been showered upon New York so early in the season and within so short a time as that which has fallen for the past ten days. One after another they have descended, until it has been a task to even keep track, let alone of seeing and hearing them inside the limits prescribed for the reviewers.

Beginning with "The Flag Lieutenant," two weeks ago Monday, and ending with "The Revelers," produced Tuesday night of last week, no fewer than eleven new productions were made. Besides, a new theatre, the Comedy, was dedicated. Strange though it may seem, nearly every fresh bit of material—dramatic, musical, melodramatic and spectacular — moved straight in the direction intended, and what is practically a record for number of productions and percentage of success has been established.

Considering that several of last season's "hits" possess enduring merit, warranting their continuance, and that prosperity appears close at hand, there is abundant evidence available to indicate that this will be the most generally satisfactory year for managers, as well as for the public, within the history of the American theatre. First in place of importance for the standard to be initiated and the effect it is expected to exert upon the progress of drama in this country, comes the New Theatre, the plays to be given there and the personnel of the players. This beautiful house, located in Central Park West and 62nd Street, is rapidly approaching completion, and by the middle of October everything will be in readiness for the formal opening in November, an occasion of great moment for society, as well as for the most discriminating portion of the play-going public. Already engagements have been made with Julia Marlowe, Edward H. Sothern, Beverly Sitgreaves, Rose Coghlan, Olive Wynham, Ferdinand Gottschalk and Leah Bateman Hunter, the last named a seventeen-year-old young woman whose dramatic experience thus far has been limited to a few matinee performances.

HATTIE WILLIAMS
The sprightly star of "Detective Sparkes."

The repertoire of the New Theatre will be divided between the classics and the modern plays, and arrangements made for two nightly performances every week of opéra comique, in which members of the Metropolitan Opera Company will participate. "Antony and Cleopatra," "A Winter's Tale," "The School for Scandal" and "Beethoven," the new poetic French drama, are plays which it has already been decided to give, with John Galsworthy's "Strife," recently presented in London, figuring strongly in the list of probabilities. In addition to the classics there will be several American plays produced as well as a number of English and Continental dramas and comedies, and, according to present plans, no fewer than fifteen productions made before the close of the New Theatre's first season. Winthrop Ames, director of the organization; John Corbin, literary manager; Lee Shubert, business manager; Louis Calvert, of London, stage director of the classic performances, and George Foster Pratt, whose experience has been broad in the field of staging modern plays, will be the men who will shoulder the main responsibilities of this lofty enterprise.

THE HUSBANDS AND WIVES IN "IS MATRIMONY A FAILURE?"

SEEN ON THE STAGE

In the general field the busiest producer this season will undoubtedly be Charles Frohman. Already we have had from him "Detective Sparkes," "Arsene Lupin," "The Flag Lieutenant" and "The Dollar Princess," with "Inconstant George," John Drew's new play, ready for presentation, and Ethel Barrymore not far off with Pinero's new drama, "Mid-Channel." Play-goers who remember Marie Tempest in earlier days will be pleased to learn that she will be seen this autumn at the Lyceum Theatre in a brand-new play entitled "Penelope." At this theatre, too, will be seen Francis Wilson's new play of his own making, "The Bachelor's Baby," with the author playing the chief rôle, and William Collier in a play as yet not named. Sir Arthur Conan Doyle's "The Fires of Fate" is scheduled for its first American production at the Hudson Theatre, and if present plans materialize the distinguished author will personally come here to superintend the production.

HEDWIG REICHER
A German player who makes her début this season as an English speaking artist, in "On the Eve."

Henri Bernstein's widely heralded drama, "Israel," is to be introduced to New Yorkers at the Gaiety Theatre, while a new and original play from the pen of Pierre Wolf is to have the first light of publicity at the Savoy Theatre. Following "The Dollar Princess," at the Knickerbocker Theatre, will be another musical play entitled "The Arcadians." Two other Frohman stars who will be seen here before winter has gone far will be Kyrle Bellew in Alfred Sutro's "The Builder of Bridges," and Otis Skinner playing the leading part in a drama, also new, called "Your Humble Servant." In the spring Ellaline Terris will be seen in a play with music already named "The Dashing Little Duke," but before then Billie Burke will have appeared in a new play, not yet selected. Maude Adams will have given us other presentations of her last season's success, "What Every Woman Knows," and several special performances of "Twelfth Night," and the London Gaiety Theatre musical comedy, "Our Miss Gibbs," will have been heard, probably with Gertie Miller heading the cast. Further, Charles Wyndham and Mary Moore, in "The Mollusc," are slated for a return engagement.

Not content with such a list of undertakings as the foregoing Mr. Frohman will bring over here for presentation in the late winter Edmund Rostand's "Chanticler," also Henry Bataille's "The Scandal," the present success of the Gymnase Theatre, Paris, called "L'Ane de Buridan;" a new English comedy, "Chains;" W. Somerset Maugham's "Mrs. Dot," and this author's latest play, "Smith." There will be seen here under the Frohman management a new play, "The Great Mrs. Alloway," and a recent writing of Alfred Sutro entitled "Making a Gentleman." Mr. Frohman has, besides the foregoing, and which may or may not be presented here this year, plays by George Bernard Shaw, Henry Arthur Jones, John Galsworthy, J. M. Barrie, Capt. Robert Marshall, who wrote "The Second in Command," and Haddon Chambers.

The rights to Henri Bernstein's new play, prepared for the Paris Comédie Française, and another play by this writer which will doubtless be given here before May, have been secured. Alexander Brisson, author of "Madame X," has written for Mr. Frohman a new five-act drama which is to be given in Paris and may possibly come here afterwards. Other plays, a few of which are candidates for some of the New York playhouses under the Frohman management, are: H. V. Esmond's "The Tug of War;" a comedy by Cosmo Hamilton, "Plain Brown;" a translation of the German comedy, "Gretchen;" a play by Henry Lavedan, and several one-act plays, among which are "The Doctor's Dilemma," "Getting Married" and "Major Barbara."

JANE GRAY AND WILLIAM MORRIS
In "Is Matrimony a Failure?"

Although the Shuberts will devote much of their energies to the field of musical comedy, there will be much from them in the form of drama. Forbes Robertson's appearance here with his wife, Gertrude Elliott, is to take place next month at the Maxine Elliott Theatre, when this English star will be seen in "The Passing of the Third Floor Back" and probably several other important plays. Mme. Nazimova is to have a new play, not yet selected, and the same is true of Bertha Kalich, whose appearance will take place within a few weeks. Florence Roberts, the Australian star, will be seen here in December in a new play not named, and Mary Mannering is to have a fresh vehicle to exploit at Daly's Theatre in "The Miss Gower." Maxine Elliott is to follow the Forbes Robertson company at her own theatre in a new offering, "Deborah of Tods," the rights for which have just been secured in London. William Faversham and Julie Opp are announced to present Stephen Phillips's poetical play, "Herod," and Bertha Galland will come to New York in the late autumn with something never before seen here.

Charles Richman has already made his bow here as a Shubert star in his own play, "The Revelers," and Marietta Olly, the celebrated Viennese actress, will make her American appearance sometime during the winter. Plays by the late Clyde Fitch, "The City," "A Modern Marriage," and "The Manicure Girl," in which Zelda Sears will be starred, will be given, and John Corbin has written a new play for Annie Russell called "Husband." A play by Hartley Manners, "The Mouse Trap," and others never before presented in this city, "The Hawk," "Gretchen," "A Lucky Fool," "The Europeans," and "The Sacrifice," will be brought forward from time to time. Besides "Billy" and "The Ringmaster," already produced with success, there will be a host of musical shows, including Joseph Herbert's "The Typewriter Girl," "A Yankee Girl," with Blanche Ring as star; "The Dance Around the World," "Cousin Bobby," "The Girl in Waiting," "The Love Waltz" and "Waiting."

William A. Brady, who will be associated with Joseph R. Grismer and also with Frank McKee, besides handling his productions independently, will have his hands well occupied. "The Dollar Mark," already launched, will be followed by many other undertakings, one of the most important being the bringing here for a brief engagement of Sir Beerbohm Tree. Nat Goodwin will be under the Brady management this season, and is to have a new play called "My Wife's Away." Cyril Scott, too, will have a new play, a translation from the German. Mr. Brady plans the presentation of a number of new plays, secured when he was in Europe this summer and a list of which already has appeared in these columns. He will provide a revival of "Lady Teazle" and "Divorcons" for Grace George. Robert Mantell will continue with his Shakespeare productions and Wright Lorimer will not relinquish "The Shepherd King" until late in January, when he is to present a new play of historical character dealing with ancient Egyptians. Clara Lipman, who has not been seen on the stage for some years, will make her reappearance this season in a new drama called "The Sins of Others." Phoebe Davis, of "Way Down East" fame is to have a fresh play written specially for her by William J. Hurlbut.

LAURA NELSON HALL
Leading woman in "The Sins of Society."

"Madame X" is a play which the public is looking forward to with considerable interest and which incidentally concerns Henry W. Savage somewhat. Mr. Savage also besides the several new productions he has made this year will have a new light

operetta by Gustav Luders, "Sweet Gilleen," and another German adaptation to be called "Miss Patsy," in which a distinguished German actress will appear. Liebler & Company, who have the rights to many plays (so many in fact that they may not do them all this season), are certain to produce "The White Sister," the last work of the late Marion Crawford, with Viola Allen in the principal rôle. Israel Zangwill's "The Melting Pot," presented in New York for the first time only a few days ago, is another of the Liebler new plays, and Edward Milton Royle's "In the Blood," a sequel to "The Squaw Man," will be offered with Henry B. Warner in the leading part. William Farnum will be featured in Joseph Medill Paterson's "A Little Brother of the Rich," while Crystal Herne is to have a leading rôle in a new play by Henry Blossom, "Miss Philura," the scenes of which are laid in New England with a sort of Christian Science idea running all through it. "Foreign Exchange," by Booth Tarkington and Harry Leon Wilson, with the subject of international mar-

CLAY CLEMENT

As Anthony Martin in the run on the bank scene of "The Dollar Mark," at Wallacks.

riage as the keynote, is also to be given. Eleanor Robson is not, so far as present plans go to have a new play, but will continue with "The Dawn of a To-morrow."

Klaw & Erlanger, who never have gone in very heavily for productions, will have several new ones this season, however, one of which, "In Hayti," McIntyre & Heath's mass of amusing nonsense, has marched into public view with captivating insolence. Lillian Russell, who still manages to look young, deserts her dashing rôle of the last two seasons for a new one in a play to be designated "The Widow's Might," written by Edmund Day, and which will soon be introduced at the Liberty Theatre. "The Inner Shrine," dramatized from the novel of that name, will have a production some time in January, and a new musical comedy, with the scintillating title of "The Silver Star," prepared expressly for Adeline Genee, is to have a hearing early in the fall. Gertrude Andrews's "Through a Window" will appear on the scene of things theatrical before many weeks, while November will observe the first presentation of a play dealing with political life in Washington by Henry Beach Needham, to be known as "Senator West." May de Souza's musical comedy will be "The Air King," the joint product of Raymond Hubbell and Harry B. Smith, and Max Rogers is to have for his portion Max and Aaron Hoffman's "The Young Turk." Another important dramatization will be that being made by Eugene W. Presbey of Rex Beach's "The Barrier."

Henry B. Harris's new productions, which have been discussed here in earlier issues, began with Channing Pollock's "Such a Little Queen," now running successfully at the Hackett Theatre; "An American Widow," produced at the Hudson Theatre last week; Martha Morton's "On the Eve," W. Somerset Maugham's "The Noble Spaniard," which Robert Edeson has just opened with in Boston, and the handling of the various companies appearing in plays of previous seasons which are still in demand by the public. Harrison Grey Fiske will bring to this country, after the first of the year, Lewis Waller, the distinguished English player, who will play in New York four weeks, and then make a tour of the principal American cities, using in all probability as the play Devereaux's "Sir Walter Raleigh." Mrs. Fiske, besides using her last year's principal play, "Salvation Nell," will be seen in a new one, "Pinkie and the Fairies." Other new plays which Mr. Fiske has are from the pens of Constance Fletcher, George Pastor and F. Anstey. The presentation of W. J. Locke's "Simple Septimus," with George Arliss in the chief part, will be made in October at Daly's Theatre. An American play, never before seen, by Ernest Poole, will be given here in holiday time with a star in the leading rôle. "The Bridge," with Guy Bates Post as the stellar attraction, made its appearance in New York at the Majestic Theatre week before last and secured general approbation.

The activities of Frederic Thompson will in no wise abate this year. "Springtime," by Booth Tarkington and Harry Leon Wilson, is already completed and will have an early production, with Mabel Taliaferro shining throughout the performance. Eugene Walter, too, has written a play for Mr. Thompson with the rather stirring title of "The Assassin." "The Fool's Comedy," by J. Hartley Manners, will soon be ready for delivery, and Porter Emerson Browne, who sprang into instant notice last year as the author of "A Fool There Was," is writing two new plays to be called "The Lure" and "Waste." David Belasco, for the first time in several years, will himself write a play for use this season. In addition he will offer Eugene Walter's "Just a Wife," in which Charlotte Walker, wife of the author, will have the first feminine rôle. Besides "Is Matrimony a Failure?" which scored one of the unmistakable hits of the preliminary dramatic season, and the two other plays, Mr. Belasco will present at least two others, one for Blanche Bates.

Charles Dillingham, Wagenhals & Kemper, Walter N. Lawrence, Cohan & Harris, Lew Fields, Joseph Weber and Mrs. Leslie Carter will all figure as producers, though to a less diversified extent than most of the other managers already mentioned. Among the productions to be made by these last named firms will be: "The Old Town," a musical comedy by George Ade and Gustav Luders, in which Montgomery & Stone will appear; "The Fortune Hunter," already a success at the Gaiety Theatre with Mary Ryan and Jack Barrymore; "The Harrigan Girl," with Edna Wallace Hopper; a new musical play by George M. Cohan, "The Man From Broadway;" a spectacle named "The House That David Built;" new plays by J. Hartley Manners, Winchell Smith, William J. Hurlbut and George Parsons; an opera called "The Song of the Soul," an outgrowth of "The Climax;" "The Merry Widow and the Devil," for Joe Weber's special use; a dramatization of W. J. Locke's "Idols;" "Loiver Lattimer's Husband" and "The Admiral," a new play in which William Hawtrey will be introduced under the Lawrence management.

In the aggregate, then, it is easy to see that a tremendous theatrical season is starting, and although it has not been possible to mention every single play and player to be seen during the next eight months, the plans, as already formulated by the various managers, have been extensively commented upon. But, in the perspective, the outlook is one of exceptional brilliancy.

"SUCH A LITTLE QUEEN"

It is not every Queen who, with the charm of youth and the bloom of the rose on her cheek, compelled to escape from difficulties caused by fussy disturbances in her own land, would accept with such perfect philosophy the drawbacks of a Harlem folding flat. We have seen this same Har-

ELSIE FERGUSON

As Anna Victoria, Queen of Herzegovnia, in "Such a Little Queen," at the Hackett Theatre,

lem affair, with its limited quarters, before and we know whereof we speak. Therefore, when in the early acts of Channing Pollock's new play, "Such a Little Queen," which popped its charming head into view a few nights ago at the Hackett Theatre, we discovered Anna Victoria, Queen of Herzegovnia, doing up the rooms and cooking edibles, we felt for her a thrill of admiration, even though a sympathetic pang went along with it.

Now it happened, as it usually does in all well regulated story books, that while the poor little Queen was running away from her troubles, that another person, upon whose head the crown did not rest with feathery lightness, was having a few of his own. Stephen IV, King of Bosnia, deciding that the regions of his life-long domicile were becoming too warm for secure personal safety, decided on the precise remedial methods as did the pretty Queen—he went away from there. And almost before you knew it the Queen was caring for him and cooking just such dishes as plain people in every day life in New York find it customary to eat.

Presently, for matters in the realm of finance did not proceed as smoothly as it did back home where the taxes were regularly collected without any concern on the part of the young rulers into whose coffers they were poured, other troubles were presented. The rent of the two by four flat became due and there was no money to pay it, and there was a most unpleasant person who persistently insisted, merely because he happened to be the landlord, that without his rent he would have to start dispossess proceedings. But kind fortune, which always watches over the destinies of kings and queens and others of royal blood, intervened in the form of a fine young American youth who had met the Queen on the trip across. He spoke to his employer about her and also of the downcast King, and directly both had positions in the office of the employer and, for the moment, the sky cleared.

For some time, however, the King's actions did not please. He lacked the germ of American progressiveness and energy and it was with a feeling of disapproval that one looked on and saw Anna Victoria plodding steadily on, performing her duties with dispatch, while King Stephen shirked. The employer himself did not like it, and being a red-blooded American, he did not hesitate to express to the Queen his views of the exiled ruler of Bosnia in expressive, if inelegant, language. It was at this juncture, or shortly after, that the King cleared away the cobwebs from his eyes and seeing with better vision began to make up for lost time.

It was gratifying, after all, to see the Queen and King come together and to know that they were going to be happy "ever after," even though one felt sorry that the fine young American chap was not to win the love of the dainty little woman from Herzegovnia. Moreover, you want home from the play with the cockles of your heart warming and looking upon life with joyous elation. Channing Pollock is to be congratulated for his clever lines, the well drawn situations and the quaintness of "Such a Little Queen," for it is an appealing play from the moment of the curtain's rise to its final fall. Henry B. Harris is to be thanked for the production and for having selected a thoroughly competent cast of principals. Elsie Ferguson, as the Queen, was every inch one and a woman into the bargain. Miss Ferguson played with unaffected naturalness and appealed to the eye; this young player is making rapid advancement in her profession and will be heard from in bigger things later. Francis Byrne, who was a great improvement over the Byrne who played in "The Third Degree," made a manly American, and George W. Barnum, Louis R. Gisel, Ralph Stuart, Frank Gillmore, Jessie Ralph, and a capital maid who was dismissed too early in the performance, Eleanor Lawson and Stanley G. Wood did their work with commendable spirit. "Such a Little Queen" is good for a troubled heart.

ROBERT WARWICK AND FRANCES RING

In the sketching scene of "The Dollar Mark."

Last Saturday night witnessed two other openings in New York, one of which "The Bridge," was never before seen in this city. Guy Bates Post appeared as star in this Rupert Hughes play, which is under the managerial direction of Harrison Grey Fiske, and which is being presented at the Majestic Theatre. The second opening was at the Stuyvesant Theatre, where Frances Starr, and her associates of last season, reappeared in "The Easiest Way."

Monday night of this week a new Shubert playhouse, The Comedy, situated in 41st Street, between Broadway and Sixth Avenue, was formally opened to the public with the first performance here of Israel Zangwill's "The Melting Pot," in which Walker Whiteside played the leading role. Extended consideration of this opening will appear later.

Tuesday night last "The Revelers," a modern comedy drama, moved into the Maxine Elliott Theatre, rendered vacant through the beginning of the tour of "The Ringmaster," and Charles Richman made his first appearance in the dual role of author and star. Further comment on play and players will be found in a future issue of Vogue.

VIRGINIA HAMMOND, WILLIAM COURTENAY AND DORIS KEANE

In "Arsene Lupin," at the Lyceum.

THE TUNIC IN SIMPLE GRACEFUL LINES IS IN HIGH FAVOR

FOR "FASHION DESCRIPTIONS" SEE PAGE 426

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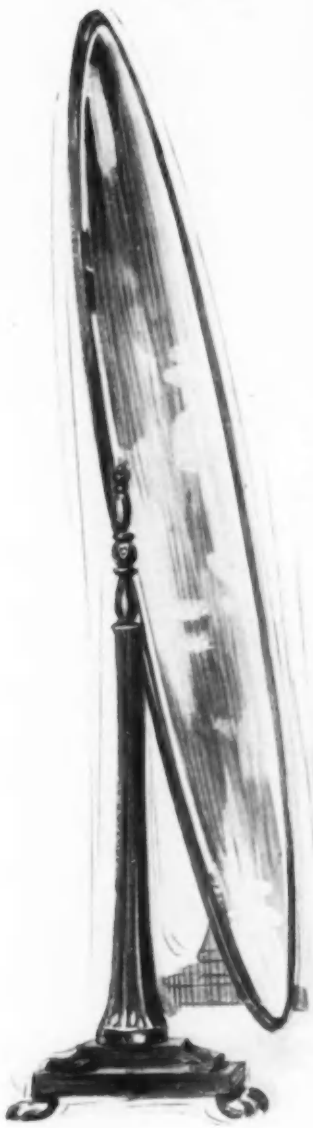

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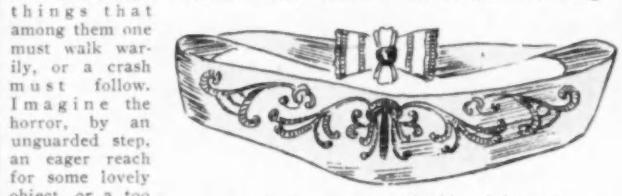
(Times Square)

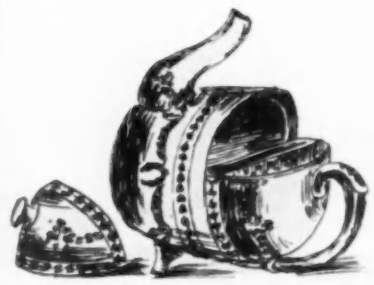
IN THE PARIS SHOPS

AN OLD SHOP with small windows and doors, inconspicuous, in one of the oldest streets of Paris! "Curiosities — Pates — Tendres — Antiquities — Tapisseries," is what one may read on the sign above the door, but these words tell little of the real story of its contents. It is a rare place even among the rare shops of its sort in this rare old city. Three or four rooms are so crammed with beautiful things that among them one must walk warily, or a crash must follow. Imagine the horror, by an unguarded step, an eager reach for some lovely object, or a too quick turn of destroying some object of fabled artistic value! There is nothing here of the common, valueless "truck" so often found in "antique" shops.

And the man who presides over these treasures is as far above the common, dark, grubby object, man or woman, who creeps into view from the darkness of the back, at the tinkle of the door-bell, as is his shop. A man of gentle, courteous manners, and for the most part silent, for he does not press one to buy, rather he seems loth to part with his treasures, watching with jealous eye their handling, and as the things are marked in plain figures, there is little chance for chaffering. Beyond words I was fascinated one day by a veritable Empire set of four salt cellars and mustard pot. The four glass salt cups, cut with the well-known, high scalloped border, were set in lovely silver dishes with tiny round knobs for feet; matching perfectly, but taller, more elaborate, was the mustard pot —a beautiful object by itself. Vainly I tried to induce the man to allow me to become the owner of one of these charming dishes, but, alas! no; the set may not be broken. Eighty francs is the price asked.

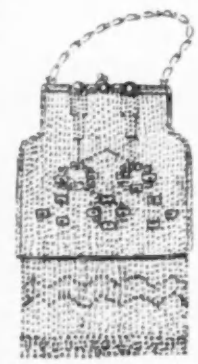


Belt of silver cloth embroidered in mauve beads



New teapot of many admirable qualities

A clever young girl, still in her teens, a daughter of a well-known painter, living mid artistic surroundings on a well-known street at Passy, a street made famous by one of the greatest of French writers, and, in later days, by Maurice Maeterlinck, who wrote there, in a charming garden, "The Life of a Bee," has invented a new method of decorating materials for gowns, manteaux and draperies in a perfect imitation of embroidery.



Novel bag of wooden and glass beads

From nature, in gardens, fields and woods this young girl finds and studies her models. The artistic taste and skill in composition inherited from her painter father enables her to achieve designs as delicious in motive as they are exquisite in color. I have seen scarfs of her work painted on mousseline de soie that, without handling, seemed impossible to believe were not embroidered. The price of these scarfs is thirty francs.

Martial-Armand, the well-known gown makers of the Place Vendome, were the first to apply her work to the decoration of a gown—on a wide panel at one side of the skirt of blue mousseline de soie blazed a dragon in all the brilliant colors one can imagine a dragon wearing. On unlined materials the reverse side of the painting also resembles embroidery. A wide border of this fascinating decoration has been planned for window curtains. Ordinary paintings on dress materials is nothing new. Long ago I wrote of Jacobson's work, but this simulation of embroidery promises real novelty.

The new-old art of enamel is the decorative rage of the moment. Of it are the articles for the writing desk and the toilette table adorned. It makes buckles, hatpins and clasps. Ash trays, knife handles, cigar and cigarette cases and match boxes shine in its beauty. All these things dazzle one on the counters of a swagger shop in the swagger shopping district.

Like a small shallow cup is a receptacle for cigar ashes of silver gilt enameled in lovely blues and greens. The price is eighteen francs. Gleaming in grays and gold, with soft delicacy, is a round bonbon box for eighty francs. There are letter holders for one hundred francs, and clocks of enameled work, real works of art, for two hundred and twenty-five francs.

Gray silver beads mounted in gold

Wrist bags, for which the demand seems unabated, appear constantly in new forms and materials. Of an attractive and quite unusual novelty, and prettier than any I have seen for a long time, are bags made of large wooden beads colored to taste and set in alternating stripes with small glass ones, black or colored. One shown in the sketch is of gray wooden beads with opalescent purple and olive glass ones. Large amethyst beads—three of them—adorn the gold handle, and the gold-washed supporting chain is set with baroque pearls.

The same idea of decoration in the body of the bag is continued in the handsome deep fringe, and it is lined with elephant silk. While rather loud in description, the color scheme is really one of subdued harmony. The price is seventy francs.

All of gray oxidized silver beads, prettily woven, is the smaller bag; it is lined with taupe colored satin and finished with a gold mounting and double gold chain. Price one hundred and twenty francs.

The polite person presiding over the charming things in this handy little shop assured me these bags are all hand-woven, consequently they are extremely strong. The glass beads that exactly resemble jade, gold, or silver metal, have the advantage that they will never tarnish. The effect of

Showing the teapot in position for pouring

(Continued on page 410.)

TRADE MARK

Merrimack
DUCKLING FLEECE

There is a part of every woman's wardrobe for which Duckling Fleece is an incomparable fabric—that is, for those in-the-house garments which are too often unlovely.

You probably never saw patterns and colors so attractive in a cloth at the price (not over 15 cents a yard) 27 inches wide. It means that you can have costumes for the boudoir that are as pretty and dainty as for the more dressy occasions.

Duckling Fleece is a flannelette of the softest texture, very light, yet made of materials that give it unusual wearing power. It is just the fabric that will give you most satisfaction in Kimonos, Bath Robes, Dressing Sacques, House Gowns, Night Gowns, Petticoats, Negligees, Children's Dresses, Jackets and Pajamas.

It is made in a wonderful range of colors and patterns,—long flowing designs that give the graceful folds of kimonos and bath robes a new charm; light delicate patterns for sacques and negligees, rich masses of color making possible effects that you never had in house gowns,—patterns for young and old, for blondes and brunettes, for stout and thin. Duckling Fleece will enable you to own an abundance of in-door things that are all a pleasure to wear and to see.

Duckling Fleece is sold by leading retailers everywhere.

If your dealer does not keep it, write for samples and book of fashions and suggestions, for truly you will find in Duckling Fleece a new means of making in-door costumes beautiful, economical and satisfactory.

MERRIMACK MANUFACTURING COMPANY

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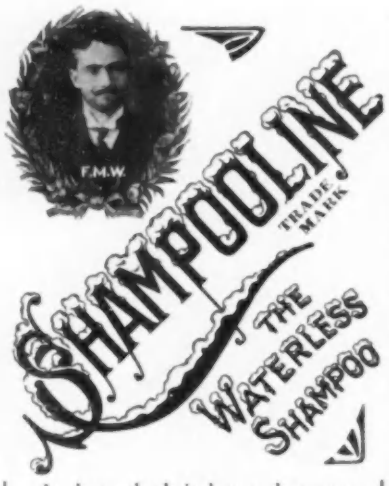

It cleans the hair better than water, leaves the scalp perfectly clear, removes every trace of dandruff and unnatural oil, without rendering the hair dry, leaving no trace of powder on the hair, preventing the hair from getting oily or sticking together.

Soft and fluffy hair assured. Shampooline at last is an infallible means of keeping perspiration and dampness from the hair, both of which are known to cause decay of the root of the hair; thus loss of hair is avoided, preventing baldness.

When your hair is sticky from contact with salt water, or greasy with facial cream, Shampooline will cleanse it and do this better than water, the frequent use of which is harmful.

Directions for use go separately with every box.

Not genuine without portrait.

One box will give you 40 to 50 Shampoos. Price $1.00 per Box.

For a short time only I will send FREE to all purchasers of Shampooline one of my Special Brushes
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Latest Styles in Hair Dressing and in Hair Goods, Wigs, Switches, Toupees, etc.

SCALP TREATMENT A SPECIALTY

Always Use My—

NAPOLEON BRILLANTINE

It is better than any hair tonic that you may have used as it nourishes the hair without making it oily or sticky. The BRILLANTINE can be applied with my Special Brush daily as very little is necessary, without fear of taking cold as it prevents dampness of the hair.

This Brillantine

adds greatly to the appearance of the Headdress Keeping all the short hair in place

PRICE
50 cents
Per Bottle

For 25 cents additional we will send you our Special Brillantine Brush for a short time only.

Postage Prepaid

Prof. Francois Marcel
Parisian Hair Dresser
281 Fifth Ave. S.E. Cor. 30th St.,
Opp. Holland House NEW YORK

IN THE PARIS SHOPS

(Continued from page 408)

metal is given by their lining of gold plate after the manner, I suppose, of the "tubes" so much used in gown decoration.

They show here fascinating belts of soft black, white and colored leather, embroidered in beads of shaded colors resembling silk embroidery, but with a charming sheen of which silk is quite incapable. Very lovely is a belt of white leather embroidered with beads in every shade of white.

Another of brown leather is done in shades of orange. The embroidery is massed effectively at the back usually, trailing a little along the edges. Covered with leather and embroidered to match is a handsome buckle. The price of such a belt is fifty-five francs.

A belt made of any color of leather, designed especially for large-waisted women, is extraordinarily becoming by reason of its clever sloping and being made in sections joined by gold rings at effective intervals. The clasp of antique form matches the dull gold of the joinings. Price fifteen francs. The lovely belt shown in the sketch is of silver cloth embroidered in two shades of mauve beads and metallic soutache; the design is accented by amethysts and pearls. The buckle of dull finished silver is set with one large amethyst. Price forty francs.

Here also I saw adorable sachets for night gowns, gloves and handkerchiefs, made after quite new models, of lovely ribbon embroidery on old brocades, or on silk in plain colors to match the decoration of a room. The prices vary from fifty francs downward, according to the size.

Vainly searching a whole morning for a wrist bag that would satisfy my own exigeante taste and needs, wearied, finally I decided to defer further search to another morning. While I stood waiting my carriage on a corner of a fine, colonnaded old street, I saw displayed in a window a perfectly fascinating collection of bags, and among them the very one I had imagined and desired. Fatigue forgotten, I was soon its satisfied owner. It is charming. Made of fine fancifully grained leather of a delicate smoky gray, inexpressibly soft, it is beautiful as well as practical. There are two compartments outside, one on each side, into which may be slipped cards, a handkerchief, and, for my especial delight, a thin note book, without injuring the flat form of it. Within there are two side pockets holding a square mirror and a thin leaf of ivory with pencil attached. The lining of watered silk matches the color of the leather. The beauty of the outside is enhanced by corners of dark, smoke-colored silver, and a flap that covers the closing is bound with silver. By flat leather handles it passes easily over the arm. The price is thirty-five francs. This charming bag may be ordered in any color to match a costume at the same price. In the manufactory attached to the shop all sorts of leather articles are made, as well as engraved plates, artistic bronzes, special menus, Christmas cards and beautiful letter paper and religious objects. A perfect "find" of a shop, for all the work is absolutely first-class, at moderate prices, as the shop is patronized chiefly by the French.

For a long time I have wished to tell my readers of a new teapot of fine white china, but with the description I wished to send a drawing as, without one, it would be difficult to understand. At last I have the drawing, which shows clearly the especial qualities of this pot—qualities that immediately commend themselves to the epicurean tea drinker. The careful, printed directions that are sent out with each pot instruct you that after it is carefully rinsed with hot water the pot is placed on the table with its spout in air, as seen in the first drawing; then the desired quantity of tea is placed in the small compartment and the boiling water is poured into the two, till they are nearly filled. The cover then is adjusted, and when the specified time allowed the tea to "draw" has expired, it is turned up to the position of an ordinary pot. With such a pot all danger of tannin, the injurious quality of tea, is eliminated, no matter how long the tea waits the tardy comer.

These cleverly made things vary in price with the size and decoration of the ware. For a pot of plain white or figured blue ware, holding two cups, the price is six francs, increasing one franc with each cup capacity. The same pot of plain blue, brown or green ware begins at the two-cup size for seven francs. Plain English silvered metal begins at thirty francs; ribbed, the same size and metal is forty francs, and for silvered nickel, the price is ninety francs. This last, in the largest size, holding eight cups, is one hundred and twenty francs.

Incited by a paragraph read in a French periodical a few weeks ago anent the artistic value for lamps, or flower pots, of the ancient *pots à pharmacie* of old white faience decorated with scutcheons in blue or black, and with old Latin inscriptions set on their side, I started on a hunt for them. Unexpectedly successful I found, almost immediately, three real beauties in a street close by. In a corner of a color shop devoted to a few choice "finds," always something really worth while, they stood high shouldered, clustered together in a haughty seclusion, it seemed, they were so different from the things about them. Of an old Spanish ware, the foundations of these jars is of a delicious grayish white tone; two of them have blue decorations, the third one black. This, the tallest of the lot, measuring perhaps fifteen inches, is now turned into a charming lamp for my study table. A great shade of toile de Jouy, old blue figures on a white ground, with faint tones of green, and mystic touches of deep red, tops it. Black ebony binds and stripes it. The price asked for this one—and it proved an immovable one—was twelve francs. The price of the other two is ten francs each. The shade, made to order at a house entirely devoted to such things, working from its own designs and from special drawings and materials, costs twenty francs. Unique, as well as artistically beautiful, this lamp is indeed a joy of possession.

Among handy little "tricks," in these days of pocketless costumes, for busy shopping days, when, perchance, the wrist bag is stuffed so full of samples and price-lists as to make it a difficult matter to search it for cab fares, or for the penny tips so useful to make "the wheels go round," is a glove I have just seen. Made of soft, fine kid, closing with three clasps, set in the palm of the left hand is a little pocket, securely fastened, and large enough to hold a few coins.

REMOVING SPOTS AND STAINS

A GOOD formula to use as a bleach and stain remover for white materials is: One-half pound washing soda dissolved in a pint of boiling water. Mix this solution with a pound of chloride of lime which has already been dissolved in one quart of boiling water. Let settle and pour off to clear liquid. Keep this closely corked in a dark place.

In colored fabrics the removal of stains is a more difficult matter. If the color is fast, the best agents are soap and water. Moisten the article, soap the stain, and, after a few minutes, mix alternately with oil of turpentine and water. Still better is a mixture of yolk of egg and oil of turpentine, spread on the stain and allowed to dry. Scrape the mixture off, and wash thoroughly in hot water. It is not wise to tamper with stains on garments that are not warranted to have fast colors.

Blood stains: If still moist, apply peroxide of hydrogen and they will disappear at once. The usual method is to soak in cold water until moist, then wash in warm water and soap. If the stain is on thick goods, make a paste of raw starch and apply several times. Paint, vaseline and other grease spots may be removed with benzine or turpentine. For machine oil: use cold water and ivory soap. Scorch spots: Place in the hot sun until bleached unless the goods are colored.

Silk needs very careful treatment in cleaning. The best method is the use of gasoline, but this must be prepared with great care, away from the fire. If the stain cannot be removed by applying gasoline to it provide enough of the fluid to put the article into it. Then draw it up and down until it has become thoroughly saturated. Remove and dry until the gasoline evaporates. Black silk should be treated differently. It must be carefully brushed and then wiped with a flannel cloth. Sponge it on the right side with hot coffee which has been previously strained through a cloth. Lay a cloth on it while damp and iron until dry.

Grease spots may be removed from silk by rubbing a lump of moistened magnesia or dry French chalk on the stain. When dry brush off the powder. It may be necessary to repeat this process three or four times before the spot entirely disappears.

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The Pneumatic Dress Form

REPRODUCES YOUR EXACT FIGURE

Fitting Your Own Back

PNEUMATIC ARM (Adjustable)

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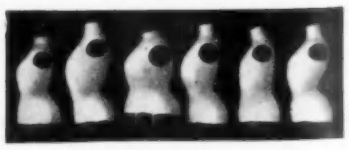
Make your own gowns, or have them made by your Modiste, without the tiresome "trying-on" process.

Our guarantee is that the most elaborate gown may be made and completed on our Pneumatic Dress Form if the muslin lining is fitted according to directions furnished with form.



All On Same Form

The same form may be used by any number of persons by changing lining.

Call and see demonstration or write for Booklet "C-11."

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Sole Agents for
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When not in use, collapse and pack in box base.

Examples of Wedding Invitations

Executed by the Gorham Company, Fifth Avenue and Thirty-Sixth Street, New York

No. 52, "Likly" Kit Bag

Takes the place of a small trunk and is much more easily handled.

Compact, convenient, attractive, strong, durable—just the thing for yachting, coaching, automobiling and the week-end visit.

Made of best soft-boarded sole leather; English steel frame, hand sewed, leather lined. Altogether the best bag of its kind skill and money can produce.

No bag is a real "LIKLY" unless this trade-mark is stamped in the leather on the bottom.

HENRY LIKLY & CO. MAKERS ROCHESTER NEW YORK ESTABLISHED 1844 TRADE MARK

A De Luxe Bag for Women

"Likly's" 1035 Ladies' Bag

Made of real Sea Lion in the latest grain and most modish pattern, English sewed frame, fancy leather lining. The handsomest bag ever made for ladies' use. Decidedly worth seeing if you appreciate good baggage.

Ask your dealer about the "LIKLY" line or send for Free Catalogue.

HENRY LIKLY & CO., Rochester, N. Y.

CONCERNING CERTAIN WAYS OF ENGLISH ROYALTY NOT KNOWN TO THE GENERAL PUBLIC

THERE are so many things pertaining to royalty of which the general public has only the most vague idea, that it is interesting to give a correct insight of some of them.

In regard to royalty's attendance at the theatre, there is a very general belief that these high people do not pay for their theatre boxes, and that everything is free to them in opera and drama. On the contrary, however, the royal box is paid for at the same rate as it would be by any ordinary playgoer.

King Edward is the most ardent playgoer, but he pays for his box always. He does not himself drive up to the box office, or even send his equerry or secretary to engage the royal box, the matter being settled in a much more private manner; the principal of one of the Bond Street "libraries," as the West End theatre ticket offices are somewhat anomalously known in London, is periodically summoned to Marlborough House, and takes with him a list of all the plays on the stages of the various theatres.

The King goes through the list, and selects the theatre or theatres which he wishes to visit in the next few days, and instructions are given to the "library" to engage the royal box for the nights named at the theatres selected.

Sometimes theatre managers in London find themselves in a very unpleasant position when they receive an intimation that the royal box is required for a night for which it has already been engaged by a private individual. Cases have occurred where it has been impossible to refuse the box to royalties, and it has been necessary to let it twice over, and when the first purchaser has arrived he has been asked to accept another box in exchange. Sometimes he shows considerable vexation, but playgoers of the upper classes, who are usually the purchasers of the royal box, are generally intensely loyal, and very anxious to meet requirements of any member of the royal family.

Royalties are somewhat influenced in favor of particular theatres where the arrangements are peculiarly convenient in regard to the private entrance to the royal box, although the King is doubtless well aware that in some of the older theatres it is impossible to provide for the comfort of the royal family in going and coming as the manager would wish.

At the Haymarket the royal entrance is in a small street at the back of the theatre, which, ending in a cul-de-sac, is almost as private as if it were a court yard belonging to the house. In former years this entrance and the passage connecting it with the royal box formed no part of the theatre itself, but belonged to a lodging house adjoining the theatre. For some time an annual rental was paid to the proprietor of the lodging house for the privilege of using this passage whenever royalty visited the theatre; and one of the conditions of the arrangement was that on such occasions none of the lodgers should be allowed to appear in the passage, or to open any doors communicating with it. When the theatre was enlarged the lodging house was purchased.

There are certain rules of etiquette which are observed in the great theatres, when members of the royal family attend. When the box has been secured through one of the library ticket offices the manager of the office himself escorts the royal visitors from their carriage to the box, in place of the usual theatre attendant; and the business manager of the theatre receives them at the door, as the representative of the management.

In the theatres of modern construction there are handsomely furnished retiring rooms attached to the royal box, in which it is the custom to place cigarettes and coffee.

When Queen Alexandra or a princess forms one of the party, a bouquet is usually put on a chair in the retiring room, her royal highness taking the flowers into the box with her. The programmes placed in the royal box on these occasions are invariably printed on white satin.

The King often sends for some member or members of the company or the manager, between the acts, and converses with them or him in the royal retiring room. This is always accepted as evidence that his majesty has enjoyed the play.

His Majesty has a great objection to any demonstration in the theatre when he enters or leaves; consequently he does not wish the orchestra to play God Save the King, as is generally done on other public occasions when his Majesty enters. It is also worth mentioning that the King and all other members of the royal family are remarkably punctual in the time of arriving at the theatre, and it hardly ever happens that the curtain has to be raised after the usual hour in consequence of royalty expected not having come.

LAUNDRY ARRANGEMENTS

There is a very general belief that royal people never wear the same undergarments twice, but this is a simple fiction, for on the borders of Richmond Park is situated the building in which all the royal clothes are laundered. The entrance to this building is protected by a lodge, and there is a close guard kept on the door, and no visitors are allowed except by special permit, which is not often given. The building is very interesting inside. Along the sides of the passages are huge, well-aired cupboards, in which are tons of soap of different kinds, with chests of soda and carbonate of soda below.

The ordinary household linen, such as tablecloths, napkins, doyleys, curtains, etc., as well as towels, sheets and pillow slips, arrive in huge baskets, and are taken out, sorted and compared with the lists sent from the various royal households. The personal linen arrives in wooden boxes, and is sorted in a special room. Each box has a brass plate, bearing the owner's name, as well as a number. The machinery is of the most perfect kind, and any improvements are adopted at once. All the work is conducted with the regularity of clockwork, and extreme cleanliness and order are apparent everywhere.

The clothes, when washed, are placed in heaps, each pile representing those belonging to the various royal residences. Most of the linen is marked in red cotton with the initials of the royal residence, "B. P.," "O. H.," or "B. C.," meaning Buckingham Palace, Osborne House, and Balmoral Castle. Above these letters are the initials "V. R. P."

The linen is of the finest and best make, and the table linen is of beautiful patterns, formed by the Queen's monogram, intertwined with emblematical designs of the rose, shamrock and thistle. Royal underlinen is beautifully made, and of the finest materials, trimmed with real lace. Some of the lace on the younger princesses' petticoats is almost priceless. There are little ribbons run about necks and sleeves of the garments, and they are very French-like, altogether. The royal laundry bill for a year is $275,000.

ETIQUETTE OF CALLING ON THE QUEEN

There is always special etiquette for visitors who are on calling terms with the Queen, and any little breach of this etiquette is quickly noticed by her Majesty, both she and the Princess of Wales being great sticklers for the letter of the law. If an ordinary visitor, who is on intimate terms with the Queen, wishes to be received by her Majesty, he or she must call at a time likely to find her Majesty at leisure, and the visitor's name is taken to her in the ordinary way. After waiting a long time the visitor is conducted by a page of the presence to the Queen's room. Courtesies from ladies and deep bows from men are sometimes followed by the Queen shaking hands, but she more frequently does so at the end of the visit.

The Queen's own knowledge of etiquette is perfect, and whenever she offers her hand to be kissed or shaken it is always in a manner allowing no difficulty to arise in the visitor's mind as to what he or she is to do. In one instance a lady who was usually honored by a hand shake from the Queen, and who always took off her glove for the purpose, was neither offered it to kiss or shake, which caured her much discomfiture. But on telling her story to the court official she learned that the Queen having been on the point of going out, and having on her gloves, would not offer to shake hands with an ungloved friend.

Visitors invariably stand while the conversational subjects are started by the Queen, who is an adept at setting people

(Continued on page 414)

Printzess

THE PRINTZESS idea of tailoring makes good at the four points where you're usually disappointed—at collar, shoulder, front and hips they fit so smoothly you feel at home in them at once.

Their styles antedate the ordinary garments- just far enough in advance to be really distinctive in their refined appeal to your good taste. Made in Cleveland by PRINTZ-BIEDERMAN and sold at good stores everywhere.

DISTINCTION IN DRESS

The PRINTZESS label guarantees your satisfaction.

Complete Style Book G on request.

This Mark Means

that here is one of the four proof-points of PRINTZESS Fit—where at the first try-on you can certainly and plainly distinguish the unique perfection of PRINTZESS tailoring.

THE PRINTZ-BIEDERMAN CO.
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"Cravenette"
RAIN COATS

Contain No Rubber
therefore *will not overheat* and *cause perspiration.*

They are *thoroughly rain-repellent* and can be worn at *all* times and upon *all* occasions in sunshine as well as in rain.

If you are caught in a storm you are fully protected by wearing one of these serviceable garments. To the person who spends much time out of doors the indispensable garment to wear is made from

Priestley's
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English Roseberry Cloths and English Gabardines

These cloths are *absolutely waterproof, contain no rubber,* have *no odor,* are *hygienic* and *porous to air.* Just what you need for all outing purposes and general wear in stormy weather. Featherweight when carried on the arm.

"Cravenette" Rain Coats come in several weights of cloths suitable for the different seasons, and in many beautiful weaves in all the latest colorings.

For sale at leading dry goods and department stores throughout the civilized world.

Look for the "Cravenette" circular registered trade-mark stamped on the wrong side of cloth and a silk label sewed at the collar or elsewhere.

A postal to us will bring booklet.

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CONCERNING CERTAIN WAYS OF ENGLISH ROYALTY NOT KNOWN TO THE GENERAL PUBLIC

(Continued from page 412)

at their ease and knowing intuitively the best subjects of mutual interest. She greatly dislikes a visitor who is shy and colors or looks agitated when addressed. At the finish of the interview the Queen generally gives a small bow or offers her hand, and then turns slightly to one side to save the very trying necessity of an entirely backward exit from her presence.

DINNER PROCEDURE

At ordinary royal houses the guests assemble for dinner with their royal host and hostess, and they pair off in the usual way according to the rule of precedence. At the home of the Fifes it is not so; the guests assemble in the library, and when all are there, including the duke, the servant announces "the princess." All rise and bow or courtesy. Then a second announcement comes, "The princess is served," and she walks out first and alone, the duke following with the lady whose right it is—a seemingly most uncomfortable and unsociable fashion.

HOW ROYALTY SHOPS

Queen Alexandria does not visit shops in person, as do many of the princes and princesses. She has her commands written and sent to the various establishments she patronizes, and the proprietors of these despatch special messengers with the goods she desires to see. These messengers, as a rule, wait while she inspects the articles, but sometimes goods are left for a time to await inspection by Her Majesty. The couriers of various royal personages, from Her Majesty downward, are to be seen daily in the West End of London executing commissions and giving orders for goods to be submitted on approval for their royal employers.

As a rule, it is the custom to despatch the article required by some trustworthy member of the firm. He visits the royal residence and sees a footman, to whom he explains his errand, and then is passed on for examination by several other footmen, until at length by a series of stages he is brought into the presence of a lady-in-waiting, who takes his message as to prices and other details of the goods ordered, and also takes the goods themselves to be examined by the intending royal purchaser. Her Majesty is somewhat fastidious as to orders she gives for personal requisites. It is a well-known fact that should they show these articles, or allow any description of them to appear in the press, Her Majesty would at once deprive them of her custom.

THE QUEEN EXACTING AS REGARDS APPAREL

The Queen is said to be the most fastidious of all royalties as regards her dress. Whatever is made for her in the way of dresses must never look as though the fabrics have been in human fingers, or that needles and cotton have been employed in the building of them. Bodices must fit like a glove, and there must be no unpicking of seams or alteration that will show the mark of a needle or stitch. She understands dressmaking thoroughly, for did not she and her sister make their own frocks in their early days in quiet little Denmark?—and her generally placid temper is very much ruffled should a dress bodice require alteration that will show, or its make display such outlines as seams, and not fit the figure of the royal wearer like a glove.

KING EDWARD'S CLOTHES INTERESTS

King Edward is by no means the dumpy little man that most of his pictures seem to indicate. It is not every man turned 60, with a forty-five-inch chest, who can boast of a waist of no more than forty inches. If he occasionally appears stouter, it is because he likes his clothes to be loose and easy. This is especially the case with those particular suits known as "dittoes." For these he never under any circumstances pays more than $40. A few years ago Sir Francis Knollys, his private secretary, finding that his tailor was overcharging him, fixed upon eight guineas as the uniform price for each suit. They are ordered in half-dozens at a time. There is likewise a regular and fixed price of $12 for his trousers, which under no pretext whatsoever, save in the case of uniforms, is exceeded.

The King has a horror of evening dress, which he considers hideous. He prefers the style to a uniform, however, and uses twelve suits a year, at a fixed price of $80 a suit. Let me add that His Majesty never wears any pair of trousers more than four times, and, as the discarded clothes of royalty are not allowed to be appropriated by the valets, but are all preserved, there is a stock of thousands of them at Marlborough House.

This need surprise no one, for when King George IV died his clothes were sold at public auction, the sale lasting over three weeks, and there were no fewer than 500 fur-lined coats alone. All the King's clothes, old and new, are kept at Marlborough House, in what are known as the "brushing rooms," several men being employed to look after them. All his hats, especially the old ones, are for some reason or other kept at Sandringham. He abominates the high silk hat, his favorite headgear being that which is known in this country as the "derby," and in England as the "bowler." The high hats which he wears are by preference a bell in shape and with a rather wide rolling brim.

The King has all his gloves—and he has many hundred pairs a year—made by a house in Brussels, where the models of his right and left hands are preserved in the same manner as a bootmaker preserves the lasts of the feet of his clients.

AUTUMN GARDEN NOTES

THE hardy plants such as the phlox, hollyhock, peony, etc., will die down to the ground as soon as the heavy frosts come. They should be cut off, and the tops, and all rubbish, burned. Loosen the soil about the crowns, and merely lay a slight covering over them at this time. When the ground is frozen hard is the time to put manure or litter over them, which should stay on until the frost draws out of the ground in the spring. This course of treatment will prevent them from freezing out of the ground in the spring.

The trees and shrubs will lose their leaves as soon as the killing frost comes, and should at once receive attention. One of the most particular things needed is to go over them and destroy the cocoons of any insects which may be attached to them. Look for them in the crevices of the bark and high up in the limbs. Every one destroyed this autumn will save many thousands next season. Do not pack the mulching about the trees until the ground is frozen hard.

The best protection for roses and other hardy deciduous shrubs is, perhaps, the cheapest. They require, for the best effect, that they be protected in such a manner that they will be well ventilated. Merely put a framework of light sticks driven into the ground around them, tying the framing at the top, and cover this with building paper. This will protect the shrubs, and they will not suffer from lack of ventilation.

People who like extra fine gardens, and who are willing to do a little extra work to get them, spade up the soil in the autumn, throwing it up loosely, and allowing it to lie thus over winter. In the spring they spade the top down and thus carry the nitrogen where the roots can get it. The garden pays the bill in increased fertility. It is well to take up some of this soil for potting the plants for winter house use.

The only protection that is needed by the hardy hedges, such as the arbor vitæ, privet and althea is that which will keep off the snow, when in such a location that the drifts will form upon them, and in case of a mild day turn it to ice. This is fatal, and is most likely to occur late in the winter or early in the spring when the weather is variable. There is no better protection for such hedges than hemlock boughs, when they can be had, but when they cannot a good substitute is six-inch boards, V-shaped, over the hedge, nailing them together at the top. Set these six feet apart, and along each side nail one by two-inch strips a foot apart, and tack on to this heavy building paper. It will save the hedge from winter killing.

Autumn Suggestions

Night Light in Brass or Copper. Candle burns seven hours.
Height 3½ inches. Width 1¾ inches.
Sent postpaid. Price 60c.
Extra Candles 5c. each

Fern Pot or Ash Receiver in Brass or Copper.
Height 2½ inches. Width 4½ inches.
Sent postpaid. Price 60c.

Tea Caddy in Brass or Copper.
Height 5½ inches. Width 3 inches.
Sent postpaid. Price 60c.

Chas. F. Hurm
32 West 22d St., New York

Mme. Aphe Picaut
Ostrich and Fancy Feather Boas, etc.
Repairing, Cleaning and Dyeing
38 W. 34th St., N.Y.
Formerly 54 W. 21st St.

Our work has given satisfaction for over fifty years to many of New York's representative families. And we feel that it will also satisfy you.

HAIR LIKE THIS?
I have a remarkable treatment for Baldness, Dandruff, Gray Hair, etc. **FREE** Let me send you a trial treatment at my expense. It will surprise and delight you. Write to day to
WM. CHAS. KEENE, President, LORRIMER INSTITUTE, Dept. 2572 Baltimore, Md.

THE LITTLE HAT SHOP
at No. 21 West 31st St. affords special facilities to ladies wishing to have their own feathers and handsome materials made into new and becoming modes. They receive here a care and attention not found in a large establishment.

"Mother, You're All Right"

The association of mother and daughter is usually very close. Praise of face, or form, or character by either to the other means much more than the casual compliment of friends who want to be polite. When the daughter can look into the fresh, smooth, youthful face of her white-haired mother and say, "Mother, you're all right," she is paying sincere tribute to her mother, and in most cases she is also giving praise to the wonder-working power of

POMPEIAN MASSAGE CREAM

"Don't *envy* a good complexion; use Pompeian and *have* one"

for it has several million users who know that Pompeian Massage Cream "is all right."

It is not a "cold" or "grease" cream. The latter have their uses, yet they can never do the work of a massage cream like Pompeian. Grease creams fill the pores. Pompeian Massage Cream cleanses them by taking out all foreign matter that causes blackheads, sallowness, shiny complexions, etc. Pompeian Massage Cream is the largest selling face cream in the world, 10,000 jars being made and sold daily. All dealers, 50c, 75c and $1 a jar. Cream sent to any part of the world, postage prepaid, if dealer can't supply you.

For men, *Pompeian Massage Cream takes away soreness after shaving. By removing the soap from the pores it allays the irritation so distressing to those to whom a thick, fast growing beard makes constant shaving a necessity.*

Get a Trial Jar—Cut off Coupon NOW Before Paper is Lost

You have been reading and hearing about Pompeian for years. You have meant to try it, but have not done so. This is your chance to discover what a vast difference there is between an ordinary "cold" cream and a scientifically made Massage Cream like Pompeian. Fill out the coupon to-day and prepare for a delightful surprise when you receive our quarter ounce trial jar. When writing enclose 6 cents in coin or United States stamps.

The Pompeian Mfg. Co., 6 Prospect St., Cleveland, Ohio

Library Slips Saved (one in every package) means Magazines and Books earned.

CUT OUT ALONG THIS LINE. FILL IN AND MAIL TO-DAY

Pompeian Mfg. Co., 6 Prospect St., Cleveland, Ohio

Gentlemen: Enclosed find 6c. Please send me a special trial jar of Pompeian Massage Cream.

Name.....

Address.....

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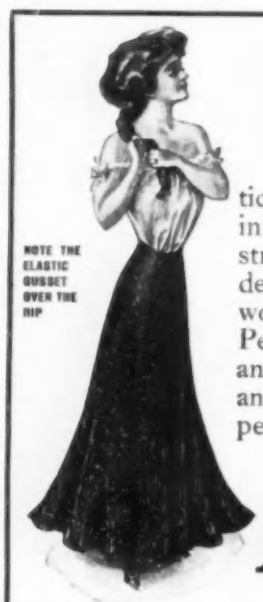
Intelligent manipulation of the scalp with the luxuriant lather from

PACKER'S TAR SOAP

Is an unsurpassed hair tonic. Our helpful booklet, "How to Care for the Hair and Scalp," free on request.

—THE PACKER MFG. CO.,—
Suite 87 K, 81 Fulton Street, New York



This pictures the $5 KLOSFIT Petticoat; of heavy black taffeta. In colors at $6.

How Does Your Petticoat Hang?

Every woman knows that most petticoats have to be altered. That nine in ten never fit perfectly. That drawstrings make bunches and wrinkles that defy the dressmaker. Thousands of women have learned that the Klosfit Petticoat fits without a single wrinkle anywhere, just as smooth over the hips and around the waist as a corset. A petticoat could not be more perfect.

The KLOSFIT Petticoat

Patented June 4, 1907

is made with an elastic-mesh jersey gusset set in over each hip and with a strong elastic waistband gives a smooth, comfortable, clinging fit. The placket fastens flat and securely with thin glove clasps.

Klosfit Petticoats come in all petticoat fabrics and all fashionable shades. ON SALE EVERYWHERE at prices from $2 to $15. If not at your dealer's write us and we will see that you are supplied.

None genuine without the Klosfit label in the waistband.

Our handsome Petticoat Style Book sent free to any address, on request.

GREENWALD BROS., Inc., 323 Arch St., Philadelphia, Pa.

CONCERNING ANIMALS

A PROOF that purveyors of food from animals are finally beginning to realize that good treatment affects the nutritive qualities of their product is furnished by a large poster of a milk concern labeled "contented cows," with which the metropolis is liberally placarded. That a fact so often urged upon the attention of the public by humane people—to-wit: that ill-treatment of animals used for food affects deleteriously the quality—should be so effectively presented by contrast is very heartening, and there is further cause for encouragement in that the energetic women back of the pure food movement have at last turned their attention to the protection of the meat supply. According to statistics presented at the recent convention of the Association of State and National Food and Dairy Departments, by Miss Alice Lakey, chairman of the Food Committee of the Consumers' League, the annual per capita consumption of meat is 179 pounds; or, including lard, 186 pounds. This enormous total indicates how vital is the meat question to the health of the nation, and yet it was not until 1906 that the first at all adequate Federal law for the inspection of meat was passed. Indeed, if it had not been for the sensational revelations of The Jungle, which focused the light of publicity on the horrible practices of the Chicago packers, even this largely ineffective law would not have been passed. Mr. McCabe, solicitor of the Department of Agriculture, states that in one city of 500,000 inhabitants, where there are 275 slaughter-houses having a yearly kill of nearly 2,000,000, there are but three inspectors, not one of whom is a veterinarian, and that not one of these establishments has Federal inspection. The same is true of four other slaughter-houses in one of the largest cities of the country, at which, instead of inspectors, they have policemen to prevent photographs from being taken which might show to the public the true conditions under which the meat is prepared. However, at the instigation of the Consumers' League a model inspection law for New York State is now being drawn for presentation to the State Legislature, and it is hoped that this may serve as an example and stimulus to other states. It is certainly well that so efficient an organization as the Consumers' League has taken up the consideration of the meat supply, since the investigation will not proceed far before the peril to human beings of the present cruelties in connection with livestock transportation and methods of butchering will become manifest. With distinguished physicians showing that the flesh of animals is a hazardous article of diet at best, and the principal cause of some of our most terrible scourges, the public must soon awake to the need of minimizing in every way the perils of a flesh diet. "Contented cows" are as necessary to the making of a fit beefsteak as they are to the production of fit milk.

MRS. BADGER'S PAMPHLET

The most excellent pamphlet prepared by Mrs. L. H. Badger, issued by the New York Anti-Vivisection League, at 120 Lexington Avenue, and entitled "The Mark of the Beast," is a reference work of value, it containing statements from well-known physicians, both American and foreign, against the practice. Among the startling facts retold is that in the report of the local Government Board of London for 1905, it is admitted that the virus then used was obtained from the dead bodies of the smallpox hospital ships because the Board found it most effective. This vaccine was called corpse virus and of course it carried with it the frightful danger of inoculation with cadaveric poison. It may interest New Yorkers to learn that while the Health Department of that city in 1870 and 1871 formally stated that the whole subject of vaccination should be investigated, and that the Health Board of 1902 advised unanimously against compulsory vaccination, the present Health Board upholds the practices of vaccination and vivisection.

A DOG HERO

Nancy, a fine St. Bernard, owned by Captain Emile Steffins, of the Fourteenth Regiment, Brooklyn, has recently added to her laurels as a life-saver. When her owner's little eight-year-old daughter fell off a pier, and the nurse in an effort to save her also fell overboard, she sprang into the water, caught the nurse by the gown and kept them both from sinking until a man in the vicinity came to their rescue.

CAT RESCUES

An interesting indication of the changing attitude of the public in regard to animals is the amount of space given in the metropolitan press to cat and dog rescues and other incidents in which animals are the central objects. In one recent case, a cat which was found clinging to a telephone cable about four feet from an elevated road, and which was being dislodged by every passing train, after all manner of suggestions from the crowd was finally rescued by two boys, who walked along the footpath of the elevated structure to a point opposite it and succeeding in seizing it, while in another case a cat which is a Custom House pet, after escaping the poor shots of an A. S. P. C. A. agent—probably a new one—was brought down from a tree by a little newsboy.

AERIAL SCAVENGERS

According to the Atlanta Constitution on a street of that city there are a number of mulberry trees in which a large drove of swallows, numbering many thousands, have established their headquarters. The birds fly from all parts of the city to this spot toward evening, and circle about for hours before swooping down like a cyclone to rest for the night. These insectivorous birds devour mosquitoes, flies and other undesirable insects, and recognizing the worth of their service to humanity, the local police authorities are protecting them against injury.

DIGNIFIED REBUKE

The Anti-Vivisection Hospital of Battersea Park (England) recently declined a grant from the public funds of £97 10s. awarded to it by the Metropolitan Hospital Sunday Fund, although in need of money. The grounds of the refusal were the offensive speeches, dictatorial and inquisitorial threats, groundless depreciation of the hospital's work and charges of pretentious humbug against the self-sacrificing medical and surgical staff, made in the course of the discussion preceding the vote.

DESERVED GOOD LUCK

The Central New York S. P. C. A (headquarters, Syracuse) has had a legacy of $101,000 bequeathed to it by the will of Alonzo Doggett, who died in November, 1908. This legacy was finally turned over to it in spite of efforts of second and third cousins of the decedent to break the will. In deciding in favor of the S. P. C. A., Surrogate Edgar P. Glass, of Syracuse, said that, although the charities of mankind in the past have been exclusively bestowed for the benefit of members and classes of the human race, solicitude for the welfare and protection of the dumb animals is a recent product of civilization. "To my mind," he said, "any holding that the bequest in question was not for charitable use would be a narrow and unjustified interpretation of the law." No society in the country better deserves the handsome legacy than does the Central New York, the energetic and intelligent administration of which has been the subject of commendation many times in this department.

A LESSON IN HUMANITY

An appreciative onlooker has made public the humane action of a New York woman at Big Moose, who, when a freight train pulled into the station with three cattle cars attached, in one of which an unfortunate animal was being crushed by the weight of two big steers, insisted upon the car being opened and the animal dragged out and set free. This is no easy thing for one woman to accomplish, while a lot of men stand about and make derisive remarks, and it furnishes a splendid example in practical humanity.

[*Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this department has been committed.*]

MENTOR

Comfort Underwear

For Women and Children

EVERY woman knows that a gown doesn't drape well and "hang" well over bulky, bunglesome underwear. That's the first reason for preferring *Mentor* Figure-Fitting Union Suits.

The lines of a good figure may be made to appear all wrong by the undergarments too full *here*, too baggy *there*, and too cumbersome *everywhere*.

They Are of The Vogue

Mentor suits are snug and comfy—fit like another skin—no overlapping bands at the waist, no extra fullness at the hips, nothing to be compressed, nor re-arranged.

Because Mentors are *knitted* along human lines with proper regard to sizes, they fit as a union suit *ought* to fit.

They are elastic—they give and take with every movement—never bind, never sag, never make you feel uncomfortable. Very soft and *luxurious*.

Write for Beautiful Book and Free Samples of Fabrics

You should *see* how many ways Mentor differs from others—you should inspect the styles and examine the materials. Our Free Book is just like shopping—you have a choice of *many*.

If *your* merchant happens not to be able to show you MENTOR, do not accept some other. The better way is to write to us, and we will tell you how to get it.

Prices from 50c. upward for children, $1.25 and upward for ladies

MENTOR KNITTING MILLS, 103 Maple Street, MENTOR, OHIO

Mail This Coupon or a Postal To-day

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Please send me your free book of samples of Mentor Underwear Fabrics.

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We are the makers of the famous MENTOR COMFORT UNIONS for men, and will send to any man interested a very novel book about them

GUERLAIN'S

Celebrated Perfumes

Season 1909. **Rue de la Paix**

Season 1908 - **APRÈS L'ONDÉE**

Oriental Rugs

A CORDIAL INVITATION is extended to all who are interested in Oriental Rugs to inspect our extensive stock which has recently been greatly augmented by the arrival of our Fall importations. Of especial interest are some exceptionally fine Ispahan Mesheds, Bijars, Sarouks and Mahals in beautiful tapestry effects – sizes range from about 7 x 10 to 13 x 17.

Ideal conditions for the selection and purchase of rugs are offered by the large Retail Department we recently opened in conjunction with our wholesale business:—

Patrons have the unusual advantage of making selections from both our wholesale and retail stocks.

Our prices are notably low due to our extensive and long established wholesale connections. We are prepared to offer desirable Oriental Rugs of reliable quality in sizes suitable for Parlor, Dining Room or Library for $85. to $150.

We are an American house conducting business upon Straight American principles.

We are one of the largest and oldest importers.

Fifty-seven (57) years in business in New York City is our guarantee of reliability.

We also carry Domestic Rugs of all reliable grades marked at the lowest possible prices.

JOSEPH WILD & CO.

Fifth Avenue at 35th Street, New York

AS SEEN BY HIM

(Continued from page 371)

the trees in the park are actually moth eaten. Perhaps when the week of pageantry arrives, New York will have an awakening. However, most of us will try to be patriotic and will come in for a day or two and then rush off and see the rest of it as it passes up and down the Hudson, but our country cousins will be assembled in multitudes. Crowds in New York are not interesting and I always avoid them. However, these belated honors to Hudson and Fulton are to be more lasting than the glories of a dozen years ago, when the city and the State and the country turned out to welcome Admiral Dewey. When I suggested that the memorial arch was one of papier mache and that it would be torn down within a year and the gallant Admiral forgotten, I was besieged with a sea of letters protesting against such a sentiment. If I remember aright several of these were quite rude in their expressions, but the arch has gone, and the Admiral can be seen in the stalls or boxes at any of the theatres when he comes to town without the Star Spangled Banner being played or the audience even applauding, and he can walk up and down Fifth Avenue without a person knowing him and can register at a hotel without a reporter waiting on him or even getting a notice in a newspaper.

I have not forgotten poor Mrs. Lincoln, to the memory of whose martyred husband we recently paid fit reverence, coming out on deck of an ocean liner, one cold October morning, many years ago, to thank a band of musicians that had been put on board at Quarantine for playing the Star Spangled Banner. She was thrust aside by some foreign looking men in fur overcoats and diamond rings and told that the ovation was not for her, but it was a welcome paid by America to either Mrs. Lily Langtry or some actress of her ilk, who was a fellow passenger. And so perhaps we forget or have forgotten. The Cutting family, however, preserve the memory of their illustrious kinsman and the Livingstons share in his glory. Hudson is a little more obscure. And apropos of Fulton, I hope a word will also be said of the Stevens of his day, who took up the work and gave to steam navigation its greatest impetus. From the turret of the old castle which commands the Harbor on the hights of Weehawken the flag will fly as it always does and has done on every day of patriotic celebration. But every one at the same time will remember to sympathize with Mrs. Alexander (whose home, on the Stevens ground, was so recently destroyed by fire) for the loss of so many priceless relics of her illustrious ancestor.

WHAT SHE WEARS

(Continued from page 378)

LINGERIE FRILLS

These coats are all worn with stunning lingerie frills, beautifully escaped out of the front openings, which are evidently attached to an under blouse. Nothing so wide as now seen has been worn previously either as a single frill or a double row of flounce plaitings, en jabot, and fastened to the high, transparent stock with a small brooch or a lace pin. Very often deep plaitings of the white mull fall below the cuffs quite to the middle joint of the gloved fingers, all of which creates the smart finish required.

DOWAGER COATS

It was noticeable of late that many of the Newport dowagers were wearing exceedingly elaborate silk coats, some having embroideries for decoration, others lace passementeries. These colored silk coats are separate affairs, demanding special attention in the way of harmony from the hats and parasols worn with them.

SIMPLE HATS AND COIFFURE

It is a subject of sincere congratulation to find that turbans and toques, the two most becoming styles of hats, have returned for autumn and winter wear, and are turned out in a more charming manner than ever before. This immediate change of hair dressing is also a great relief, as the long new line from the middle of the brow backward, where the long curls of hair all follow, is charming and delicately feminine. All this forms a happy prognostic of the coming simplicity that is to reign in our day fashions. Tailor-mades guarantee it, so do the hats worn with them, and, likewise, the simple style of coiffure.

SEEN IN THE SHOPS

(Continued from page 382)

A novelty in moiré is figured, the allover pattern spreading in self-tone on the watered background. One in mauve with a wreath and garland design is exquisite. The silk itself is of the softest, very much chiffonized in texture. Just now the colors in hand include only green, gray and a lightish blue, besides the one mentioned, but later it will be possible to get all shades in this novelty. The material is very wide, measuring 40 inches, and costs $5.50 the yard.

INEXPENSIVE COLLARS—NOTE PAPER

At one of the best shops one finds rare values in standing turnover collars, which are not only hand-made, but imported, so that their low cost is all the more extraordinary. A very smart one, all white, has its edge hemstitched on by a double ladder stitching. Five rows of this run up either side of the front, with a fancy inset pattern of round linen cord. Its shape and fit are perfect. Price, 50 cents.

Exclusive women are using a thin white fabric paper for Transatlantic correspondence, lined in colors, either vivid or pale as the taste dictates. This sells for 50 cents the quire. Very much liked also is a pale yellow paper known as champagne. Lined in soft tints, note paper for home use is quite a fad. The colors used inside have a metallic tone and the effect is quite smart and pleasing. This comes in two sizes, the smaller 58 cents the quire, the larger 65 cents.

ALLOVER EMBROIDERED NETS

are shown in both pink and blue, with a scroll pattern in silk floss. This fabric is suitable either for entire blouses and gowns or only for yokes and sleeves. No material is more to the fore this year than embroidered net; Paris has gone mad over it. One may have it as described in a 20-inch width at $2.85.

Unique is a fine black Brussels net, stitched rather than embroidered in variegated threads showing every color of the rainbow. The threads curve in and out in what is known as a vermicelli design. Blue, red, yellow and green are only some of the colors shown. The width is 40 inches and it sells for $2.25.

INEXPENSIVE COTTON STOCKINGS

Now that exercise is so much a part of the daily régime, every woman, no matter how extravagantly inclined, includes in her wardrobe stockings that will stand the roughest usage. For walking and skating she buys some of the durable makes that are found in all the shops at 35 cents and 40 cents the pair.

CONCRETE BOATS AND BARGES

REINFORCED concrete has been found to have still another use, namely, it is now being used to construct boats and barges.

The Gabellini Company, who have been engaged in concrete construction for some eight years, built, in 1905, one barge of 150 tons for harbor use which proved a great success. In the following year they constructed one of 100 tons for the Italian ministry of marine, and upon its being found satisfactory after trials in the harbor of Spezzia, four others were ordered by that ministry. These barges are constructed with double bottoms, divided into watertight compartments, and thus rendered practically unsinkable. They sell for about $290 each. The company has thus far made no experiments in installing motive power in boats or barges, but is confident that this can be readily done. Comparing first cost and endurance in floating constructions of wood and concrete, the company states that a wooden barge costing $200 requires after five years' service repairs entailing an expenditure of about 30 per cent of the initial price, while like constructions in concrete are found after eight years of use to be in perfect condition. Their concrete barges in use for a number of years as supports of floating bridges in Italy show, they affirm, like power of endurance. The expectation is entertained that this new system of construction will have a great future when intelligent engineers and practical builders, after mastering the details of present construction, will create new and more advanced types of vessels with which to defy the liquid element.

Special Summer Branches: MAGNOLIA, Mass. NARRAGANSETT PIER, R. I.

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Expressage paid one way on all orders

Send for prices

We are prepared to clean and return ready for IMMEDIATE WEAR all goods sent from the Summer homes within three days after they are received at our works.

"Comparison affords you a test from which there can be no appeal." Why not make it?

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EXTRA QUALITY

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Distinctive Millinery

in effective models, appropriate
for every fashionable occasion

178 Fifth Avenue, near 23d Street
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NEW YORK

Mme. Rose Lilli

Corsetiere

Important
Announcement

Mme. Lilli has returned from Abroad and is now prepared to receive her patrons personally. Inspection is invited of the most Beautiful Novelties in Corset Materials, the productions of high-class Paris and other Foreign Makers.

New Models of
The Lilli Corset

Show the first and only correct styles for the season and combine the best ideas of Famous Paris Makers, secured exclusively by Mme. Lilli while Abroad.

Made to Individual Order
Correspondence Invited

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Branch, Narragansett Pier (Mathewson Hotel)

HAPHAZARD JOTTINGS

THE National Society for the Promotion of Industrial Education from time to time publishes addresses and other literature which may well make American fathers and mothers sit up and do some serious thinking in regard to the time their children are wasting in the schools as at present conducted. The President of the Board of Education in Atlanta, Ga., sees in the late panic a great good in that it brought home to every industry in the land the necessity for a reliable export trade. The need of American goods is that they shall have the stability of those of Germany, the taste and variety of those of France, and the cheapness of the English output. The opportunity is great, but we have no trained workers to take advantage of and develop the situation, for the discouraging facts are that fifty per cent. of America's skilled mechanics are born and trained in foreign countries, and ninety-eight per cent. of the foremen and overseers in manufacturing enterprises in New York State were educated in Europe. Germany and Japan are active examples of what has been accomplished for the world both in peace and war, by those who study industrially to accomplish the material things of life.

Less than five per cent. of the millions of school children in the United States ever reach the secondary school, and a safe estimate is that not more than twenty-five per per cent. of the whole number ever go above the fifth grade. That is to say, of approximately 24,000,000 enrolled in 1907 at least 18,000,000 will leave school between the fifth and sixth grades. Thus large armies of young girls and boys go out unskilled to still further crowd low wage, unskilled occupations, when factory, trade, commerce and the industries hold out opportunities to the efficient.

A WARNING

The Denver (Colo.) press is warning the American young woman that school teaching in Porto Rico is not an alluring job. An importer from our interesting possession —J. S. Salsaar—is reported as saying that there is a constantly increasing number of young people from this country, particularly women, going to Porto Rico for the purpose of teaching in the public schools. The prospects offered by certain educators in this country concerning the opportunities to be found in the islands are most misleading in so far as they apply to school teaching in the islands, and many of the young women who came a year ago are now returning. Few, if any of them, have been able to save anything out of their salaries, and a large percentage of them are suffering from malaria. Aside from the dangers of the tropical diseases to those coming into the country from the United States, there is a certain amount of jealousy prevailing against the American teachers, and their lot is made anything but easy. They are crowding the homeworkers out of the schools.

NEW YORK PRE-EMINENT

The majority of people do not think of New York as a manufacturing city, and yet it stands at the head, having invested one-quarter of the capital that is invested in manufactures in the whole country. According to Bulletin 101, issued by the Bureau of the Census, nearly five billion dollars of capital are invested in industries in the thirteen principal industrial districts of the United States, and of this one billion, five hundred and seventy-three millions are invested in New York, which pays out yearly in wages $342,000,000 in its industries. The leading industry in New York and Baltimore is clothing; in Chicago, St. Louis and San Francisco, slaughtering and meat packing, and in Pittsburg, Allegheny, Cleveland and Buffalo, iron and steel. Cincinnati has the distinction, or bad eminence (as one chooses to regard it), of being the only big industrial district to have liquor as its leading industry. Philadelphia has textiles; Boston, boots and shoes, and Minneapolis and St. Paul, flour milling.

QUALITIES THE YOUNG LACK

As the tendency has been to regard the man of fifty as having outlived his usefulness, it is somewhat surprising to have certain portions of the press in this country begin to criticize the young man as an undesirable element. What started this type of criticism recently was the fact that a majority of the clerks in the Department of Labor who were discharged as a result of Secretary Nagle's housecleaning are the younger members. The boys show the greater amount of laziness and shiftlessness. While the young man as a rule is more valuable than the usual run of elderly men, if he can show an equal amount of fidelity, steadiness and uniformity of output, the facts are that the distractions of life are more likely to cause his attention to wander and make him a more or less unreliable cog in the industrial scheme. There is therefore room for the older men who, while they may not equal the celerity of youth, display other qualities that are as valuable to their employer.

A SAD SHOWING

In midsummer there lay in the harbor of Provincetown, and nearby waters, the largest fleet of warships ever assembled under the Stars and Stripes—fifty-four ships, representing a valuation of $200,000,000 and requiring the services of 15,000 men. A Jewish rabbi, H. Pereira Mendes, in a letter to the Times, made this naval spectacle the subject of bitter criticism, drawing attention to such facts as that other great nations can make a similar display; that all call themselves Christian nations; that all believe in religion; that all believe that might does not make right; that all believe in the reign of reason, and that all believe that individuals should not take the law in their own hands, but should seek justice at the bar of justice. Remembering the crime, cost and curse of war, is it not time, asks Rabbi Mendes, that our twentieth century civilization should substitute compulsory arbitration, and thus avoid huge fleets, which give the lie to peace; and great armies whose bullets and bayonets tear into shreds the doctrine of good-will to all men? Fifty-four warships means simply fifty-four declarations that brute force still rules, and the $200,000,000 they cost would give wage-earners many more joys in life.

PASTEURIZED MILK'S INCREASING POPULARITY

The increasing popularity of Pasteurized milk is attested by the fact that a firm of milk dealers, which two years ago set up a big Pasteurizing plant in West Fifty-seventh Street, New York, at a cost, it is said, of a quarter of a million dollars, now finds itself compelled to erect a new plant in order to supply the demand. Accordingly a building costing half a million dollars, in which sanitary considerations will be the principal concern, is to be erected in what is known as the Harlem district. The front is to be of white glazed terra cotta, the walls of brick, the frame of steel covered with concrete, and the floor of concrete, the intent being to make the building absolutely vermin-proof. The erection of so costly a plant, designed to be administered on so costly a scale, shows that the public at last realizes that mere inspection cannot safeguard the milk supply coming from hundreds of farms situated in six states for a city requiring 2,000,000 quarts a day.

NEW GERMICIDE DISCOVERED FOR FIGHTING DISEASE

Two Germans, Professor Uhlenhut and Doctor Xylander, have made an important step forward in the prevention of bacterial diseases in the use of a substance called antiformin. This is a trade name given to the alkaline liquid prepared by the addition of caustic soda to the familiar solution of sodium hypochlorite, known as Eau de Javelle, and used for years as a bleaching agent, for the removal of ink and fruit stains, and for moistening surgical bandages. The experiments of the two professors establish the fact that this compound destroys most effectively and rapidly the bacteria of dysentery, cholera, typhoid fever, diphtheria and the bubonic plague. These germs are killed when brought in contact for a few minutes with 5 per cent. and even weaker solutions of antiformin.

This property of antiformin renders it admirably adapted for the purification from bacteria of potable water, and for the complete disinfection of sewage and excrementitious matter.

Strange to say, the bacteria of tuberculosis show a remarkable power of resistance against the action of antiformin; it will be of little use in this disease.

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WHEN we consider how tender and sensitive a baby's skin is, the importance of selecting the right kind of garments is emphasized. The fine knit fabrics of the "ARNOLD" Goods are made from soft twisted yarns chemically treated so as to make them highly antiseptic, sanitary and very absorbent; soft and pliable as old and much-used linen. Mothers in seeking the best for their babies will recognize at once that the "ARNOLD" Knit Garments, from their beauty of finish, perfect shape, softness of texture, and highly absorbent and non-irritating qualities, are the ones she should by all means adopt.

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Knit Wash Cloths
Knit Vests
Knit Bootees

Knit Bath Towels
Knit Diaper Drawers
Knit Moccasins
Flannel Underskirts

Knit Diaper Cloth
Knit Accouchement Bands
Knit Breast Binders
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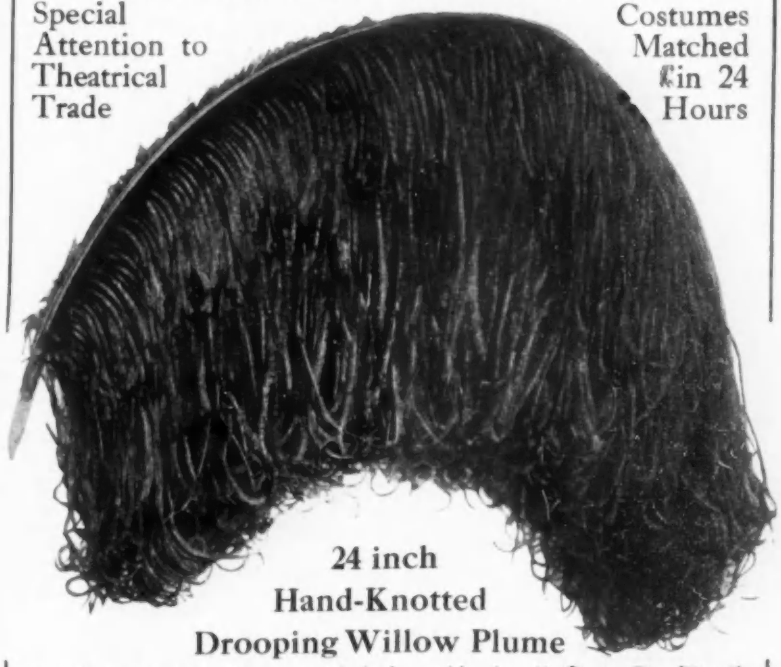

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Marquise or continental shape, crown-covered with black moire silk and faced with black velvet. Black and bronze wings posed on crown finished with shirred satin bow knot.

Hat of black panne velvet with four old rose ostrich plumes posed on crown, turned up brim held with black mercury wings.

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NEW YORK

SOCIETY

DIED

Coffin.—On September 5, 1909, Ralston Roberts Coffin, youngest son of William Edward and Lydia R. Coffin, in the 26th year of his age.

Delafield.—On Monday, September 6, 1909, at her home, at Tuxedo Park, Clara, wife of Richard Delafield, and daughter of the late Frederic Giraud Foster.

Iselin.—At Baden Baden, Germany, Sunday, September 5, William Goddard, son of Charles Oliver and Hope Goddard Iselin, in the 7th year of his age.

Singer.—At Watch Hill, R. I., on Saturday, September 4, William H. Singer, of Pittsburg, Pa.

Valentine.—At West Chester, on September 5, Mitchel Valentine, in his 80th year.

ENGAGED

Mills-Harris.—Miss Beulah I. Mills, daughter of Mr. Joseph H. Mills of Larchmont, N. Y., to Mr. Oliver M. Harris.

WEDDINGS

Billings-North.—Sept. 8.—Mr. Luther Guiteau Billings, Jr., and Miss Catherine Clemson North, daughter of Mr. George H. North, of Pelham Manor, New York, were married on Wednesday, Sept. 8, at the residence of the bride. Maid of honor, Miss Anna C. North. Flower girls, Miss Catharine Lauder, Miss Lindsey C. Field and Miss Elizabeth North Burrell. Present were: Mr. and Mrs. George Sheldon, Mr. and Mrs. Enos Richardson, Mr. and Mrs. Jay Cooke, 3d, Mr. and Mrs. Nelson Poe, Mr. Burr Chamberlaine, Mr. John Auchincloss, Mr. and Mrs. Harold Hayden, Rear Admiral and Mrs. Colby M. Chester, Mr. and Mrs. Colby M. Chester, Jr., the Rev. and Mrs. David James Burrell, Mr. and Mrs. Morris Carnegie, Mr. and Mrs. Andrew Carnegie and Mrs. Lucy Carnegie.

Cooley-Hatch.—Sept. 8.—Mr. Arthur D. Cooley and Miss Jeannette Hatch, daughter of Mr. W. Denison Hatch, were married on Wednesday, Sept. 8, at Davenport Neck, New Rochelle, New York. Best man, Mr. Gustavus Marshall.

de Braganza-Stewart.—Sept. 15.—Prince Miguel de Braganza and Miss Anita Stewart, daughter of Mrs. James Henry Smith, were married on Wednesday, Sept. 15.

Holmes-Hazard.—Sept. 15.—Mr. Duncan A. Holmes and Miss Mary P. Hazard, daughter of Mr. William Ayrault Hazard, were married on Wednesday, Sept. 15, at the residence of the bride at Cedarhurst, L. I.

Hesketh-Breckinridge.—Sept. 8—Captain Thomas F. Hesketh of the English Horse Guards, and Miss Florence Breckinridge, daughter of General J. C. Breckinridge, were married on Wednesday, Sept. 8, at Paris, France.

Roach-Townley.—Sept. 7.—Mr. James Henry Roach and Miss Tocsika Townley, daughter of Lieutenant Richard H. Townley, U. S. N., were married on Tuesday, Sept. 7, in the crypt of the Cathedral of St. John the Divine. Best man, Mr. Harold Roach. Ushers, Mr. Eugene Alexander Ellis and Mr. Leonard K. Clark. Present were: Major and Mrs. Walton, Mr. Felix Holmes, Dr. and Mrs. Charles Bell, Mr. and Mrs. P. S. Sheldon, Mr. Harry Roach, Mr. J. N. Roach, Dr. and Mrs. A. A. Wren, Mr. and Mrs. E. T. Seward, the Rev. and Mrs. George Clover, Mr. and Mrs. George Hamlin, Mr. and Mrs. F. L. Sheldon.

WEDDINGS TO COME

de Acosta-Sargent.—Nov. 6.—Miss Maria de Acosta, daughter of Mrs. Ricardo M. de Acosta, to Mr. Andrew Robeson Sargent, at the home of the bride.

Herreshoff-Masnado.—Sept. 22.—Miss Sarah L. Herreshoff, daughter of Mr. J. B. Francis Herreshoff, to Mr. Luiji Masnado at the residence of the bride.

Kobbé-Hollins.—November 18.—Miss Virginia Kobbé, daughter of Mr. Gustave Kobbé, to Mr. Gerald Vanderbilt Hollins, at Babylon, L. I.

Whitridge-Greenough.—November 16.—Miss Eleanor Whitridge, daughter of Mr. Frederic W. Whitridge, to Mr. Charles E. Greenough, at Grace Church.

DINNERS AND DANCES

Monmouth Beach, N. J.—Sept. 7.—A dinner dance was given on Tuesday, Sept. 7, by Mr. and Mrs. W. S. P. Prentice, for Mrs. Reeve Schley. Present were: Mr. and Mrs. W. Goadby Loew, Mr. Victor Loew, Mr. and Mrs. Hugh N. Camp, Jr., Mr. and Mrs. W. B. Potts, Mr. and Mrs. J. Prentice Kellogg, Mr. and Mrs. McLean Van Iigen, Miss Martha McCook, Miss Susan Street, Mr. and Mrs. Henry G. Sanford and Mr. and Mrs. George Tyler.

Newport, R. I.—Sept. 7.—A dinner dance was given on Tuesday, Sept. 7, by M. Henri de Sincay of Paris at Berger's. Present were: Mr. and Mrs. William Earl Dodge, Mr. Dennie M. Hare, Mr. and Mrs. Charles M. Oelrichs, Miss Yoakum, Mr. and Mrs. Philip A. Clark, Mr. Stanley Mortimer, Mr. and Mrs. Reginald C. Vanderbilt, Miss Constance Warren, Mr. and Mrs. Howard G. Cushing, Mr. and Mrs. Oliver Gould Jennings, Mr. W. Hude Neilson, Mr. and Mrs. Peter D. Martin, Mrs. John R. Drexel, Miss E. Randolph, the Baron Jacques De Neuflize, Miss Julia Berwind, Mr. and Mrs. Herbert M. Harriman, the Duke De Isola, Mrs. French Vanderbilt, Miss Sadie Jones, Mr. and Mrs. Joseph Sampson Stevens, Mr. William H. Sands, Mr. and Mrs. Clarence W. Dolan, Mr. Key Daingerfield, Miss Dorothea Kane, Mr. and Mrs. F. Lothrop Ames, Mr. James Gerard, Mr. and Mrs. Norman De R. Whitehouse, Mrs. Richard Stevens, Mr. and Mrs. Eugene S. Reynal, Mr. Sydney Herbert, Mr. Pembroke Jones, Jr., Mr. D. Wood Dilworth, Mr. Charles E. Sands, Mr. and Mrs. A. Lanfear Norrie, Mr. Willing Spencer, Miss Blanche M. Oelrichs, Miss Josephine Crosby, Mrs. J. Gordon Douglas, Mr. and Mrs. Pauling Fosdick and Mr. Barton Willing.

A dinner dance was given on Monday, Sept. 6, by Mrs. Stuyvesant Fish for Mr. and Mrs. Albert Zabriskie Gray. Present were: Lieutenant and Mrs. Kenneth G. Castleman, Mr. and Mrs. Joseph Harriman, Mr. and Mrs. Clarence W. Dolan, Mr. and Mrs. Lorillard Spencer, Jr.; Mr. and Mrs. Paulding Fosdick, Mr. and Mrs. William Earl Dodge, Mrs. Richard Gambrill, Mrs. Hermann Oelrichs, Mrs. Grenville Kane, Mrs. Barger Wallach, Mrs. Edwin D. Morgan, Mr. and Mrs. Lothrop Ames, Mr. and Mrs. George McFadden, Mr. and Mrs. Gordon Douglas, Mr. and Mrs. Peter D. Martin, Mr. and Mrs. Charles M. Oelrichs, Mr. and Mrs. Archibald G. Thatcher, Mr. and Mrs. Austin Gray, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Oliver Gould Jennings, Mr. and Mrs. Howard Dickinson, Mr. and Mrs. Norman De R. Whitehouse, Miss Laura Swan, Miss Ruth Twombly, Miss Sallie Thayer, Miss Blanche Oelrichs, Miss Charlotte Warren, Miss Edith Deacon, Miss Mariana Fullam, Miss Rosalind Fish, Mr. and Mrs. Pembroke Jones, Mrs. Reginald C. Vanderbilt, Mr. and Mrs. John R. Drexel, Mrs. French Vanderbilt, Miss Anna Sands, Miss May Van Alen, Miss Sadie Jones, Miss Gerry, Mr. Thornton Wilson, Mr. Alexander S. Cochran, Mr. John Darrach, M. Henri de Sincay, Mr. Austin Ledyard Sands, Mr. Henry F. Eldridge, Mr. Stanley Mortimer, Mr. D. Wood Dilworth, Mr. Harold S. Vanderbilt, Mr. William H. Sands, Mr. Charles Hayden, Mr. C. T. Richardson, Mr. Michael Herbert, Mr. Richard Gambrill, Mr. Herbert C. Pell, Jr.; Mr. Ogden L. Mills, Mr. Griswold Thompson, Mr. Charles E. Sands, Mr. Le Roy King, Mr. W. Hude Neilson and Mr. Willing Spencer.

A dinner was given on Tuesday, Sept. 7, by Miss Leary for Mr. and Mrs. Charles Astor Bristed. Present were: Colonel and Mrs. Walter Howe, Lieutenant Commander and Mrs. W. W. Phelps, Lieutenant and Mrs. Frank H. Phipps, Lieutenant and Mrs. Kenneth G. Castleman, Mrs. Herman Oelrichs, Miss McAllister, Mr. and Mrs. John Thompson Spencer, Miss May Van Alen, Rear Admiral and Mrs. Charles S. Sperry and Captain and Mrs. William P. Fullam.

Paul Smith's, N. Y.—A dinner was given on Sunday, September 5th, by Ambassador and Mrs. Whitelaw Reid to celebrate the eighty-fourth birthday of Mr.

(Continued on page 424)

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SOCIETY

(Continued from page 422)

D. O. Mills. Present were: General and Mrs. Lloyd Bryce, Mr. and Mrs. Goodhue Livingston, Mr. and Mrs. W. C. Brown, Mr. and Mrs. William Rockefeller, Mr. and Mrs. George Brewster, Dr. and Mrs. Walter B. James, Representative Gillett, of Massachusetts; Mrs. Robert Bacon, Mr. Charles Lanier and Mr. J. Pierpont Morgan.

BRIDGE

Lenox, Mass.—Sept. 5.—A bridge party was given on Monday, Sept. 5, by Mrs. Franklin Osgood. Present were: Mrs. William Barrett Ridgley, Mrs. H. Rieman Duval, Mrs. Daniel S. Torrence, Mrs. Austin Flint and Miss Elizabeth A. Osgood Stephens.

HORSE SHOWS

Newport, R. I.—Sept. 6.—The Newport Horse Show opened on Monday, Sept. 6. Present on the opening day were: Miss May Van Alen, Miss Louise Scott, Mrs. Joseph R. Dilworth, Mrs. Pembroke Jones, Mrs. Richard Stevens, Miss Edith Deacon, Mrs. Clarence Dolan, Mrs. E. H. G. Slater, Mrs. Margaret McKim, Mrs. J. Stewart Barney, Miss Angelica Gerry, Mrs. Reginald C. Vanderbilt, Miss Sadie Jones, Mrs. J. R. Soley, Mrs. Clermont Livingston Best, Mrs. J. J. Mason, Mrs. Frederick Davies and Miss Anna Sands.

Hamilton, Mass.—Sept. 6.—The annual Horse Show of the Myopia Hunt Club was held on Monday, Sept. 6, at Hamilton, Mass. Present were: Mr. and Mrs. Quincy A. Shaw, Miss Katherine Tweed, Vicomte de Chambrun, Mrs. Susan Longworth, Mr. and Mrs. Henry Clay Frick, Miss Helen Frick, Mrs. George Von L. Meyer, the Misses Meyer, Major Philip S. Sears, Count von Wedel, of the German Embassy; Baron Kroupensky, of the Russian Embassy; Ambassador Nabuco, of Brazil, and Mme. Nabuco, Mr. and Mrs. R. L. Agassiz, the Misses Agassiz and Mr. and Mrs. James H. Proctor.

HUNTS

Lenox, Mass.—Sept. 7.—A meet of the Berkshire Hunt was held on Monday, Sept. 6, at the Forks, in Richmond Valley. In the field were: Mr. Frederic Bull, master of hounds; Mr. Chester G. Burden, amateur whip; Miss Vera Bloodgood, Miss Charlotte Barnes, Miss Heloise Meyer, Mr. Herbert B. Shaw, Mr. Harold S. Sidway, Mr. George Gilder and Mr. R. J. Flick.

HUNT RACES

Lenox, Mass.—Sept. 11.—Hunt races were held on Saturday, Sept. 11, at Lee Pleasure Park. Among those who entered horses were: Miss Isabel Shotter, Mr. Herbert B. Shaw, Mr. J. E. Davis, Mr. George Gilder, Mr. C. S. Bird, Mr. J. P. Bowditch and Mr. Harry Livingston Lee.

INTIMATIONS

Astor.—Colonel John Jacob Astor is passing the week in Paris. Mrs. Astor, after visits in the north of England and in Scotland, will join him in France.

Ballou.—Mrs. William B. Ballou and Miss Ballou have returned to their home in East Orange, N. J., from Nantucket, Mass.

Bishop.—Mr. and Mrs. Cortlandt Field Bishop have arrived in Paris from Rheims.

Bliss.—Mr. and Mrs. Cornelius N. Bliss, Jr., have gone to their country house at Locust Point, N. J., for the autumn.

Burden.—Mrs. James A. Burden will arrive from Europe October 20.

Carnegie.—Mr. and Mrs. Andrew Carnegie will remain at Skibo Castle, Scotland, until about October 18, when they will go to fulfil engagements in the south of Scotland and in England before starting for New York.

Cramp.—Mr. and Mrs. Samuel H. Cramp have returned from abroad.

Curtis.—Mr. and Mrs. F. Kingsbury Curtis have as their guest at Shortlands, Watch Hill, R. I., Mrs. Robert Townsend, of Oyster Bay, L. I.

Davenport.—Mrs. Ira Davenport has returned from Canada.

Dimock.—Mrs. Henry F. Dimock and Mrs. Cary T. Hutchinson went to South Coventry, Conn., from Bar Harbor Sept. 15.

Dixon.—Mr. and Mrs. George Dallas Dixon, Jr., of Philadelphia, are receiving congratulations upon the birth of a daughter. Mrs. Dixon was Miss [illegible]gnes Groome.

Groome.—Captain John C. Groome has gone abroad. He will spend some time in Paris and on the Continent.

Hansell.—Dr. and Mrs. Howard F. Hansell, of Philadelphia, have returned from a summer's stay in Canada. They will remain at the Bryn Mawr Hotel during September.

Hoyt.—Mr. and Mrs. Gerald Livingston Hoyt and Miss Julia Hoyt will go to their country house at Staatsburg from Ipswich, Mass., in October.

Hunt.—Mrs. Livingston Hunt will go to Washington, D. C., this week.

Hyde.—Mr. and Mrs. E. Francis Hyde intend to return from Greenwich, Conn., in about three weeks and open their house, No. 36 West Fifty-eighth Street.

Johnson.—Mr. and Mrs. Bradish Johnson, who spent several days in Lenox, Mass., have gone to Magnolia for a brief visit.

McCook. — Miss Katharine McCook, daughter of Mr. and Mrs. Anson G. McCook, who have been in the White Mountains nearly all summer, has returned from a visit to Mr. and Mrs. Henry Clay Frick at Pride's Crossing, Mass.

Mills.—Mr. and Mrs. Ogden Mills and their daughter, Lady Granard, are in France.

Motley.—Mr. and Mrs. W. Harry Motley, who have been in Bar Harbor all summer, have renewed the lease of the house No. 578 Madison Avenue.

Neilson.—Mrs. Frederick Neilson has returned to her apartments at Paris from Evian-les-Bains.

Phipps.—Mr. and Mrs. Henry Carnegie Phipps and Mr. and Mrs. George J. Gould, who have been in Europe all summer, will return to New York this week.

Polk.—Mr. and Mrs. Frank L. Polk are passing the autumn at Woodmere, L. I.

Redmond.—Mr. and Mrs. Geraldyn Redmond have returned to Callendar House, Tivoli, N. Y., from the seashore.

Reese.—Mr. and Mrs. W. Willis Reese have ended their two weeks' visit in Bar Harbor, and will take an automobile trip through the Berkshires before going to Bernardsville, N. J., for the autumn.

Reid.—Mr. Daniel G. Reid and Miss Rhea Reid have returned to Irvington, N. Y., for the autumn.

Robbins.—Miss Gladys Stewart Robbins, daughter of Mr. and Mrs. Rowland A. Robbins, is stopping with Mr. and Mrs. William W. McAlpin at their camp in the Adirondacks.

Ronalds.—Mrs. Ronalds and Mrs. J. Wadsworth Ritchie will leave Folkestone, England, this week for Scotland.

Sheldon.—Mr. and Mrs. William C. Sheldon have gone to Briarcliff, N. Y., from the White Mountains.

Struthers.—Mrs. John Struthers and Miss Helen Von L. Struthers, of Philadelphia, have returned from abroad and are at Chestnut Hill for the autumn.

Wheelock.—Mrs. George G. Wheelock returned from Saratoga on Sept. 15 and has gone to Hotel Belmont for the winter.

Whitney.—Mr. and Mrs. Henry Payne Whitney will arrive from Europe this week and go to their country place on the Wheatley Hills.

Wister.—Mr. and Mrs. Rodman Wister have returned from York Harbor, Me., where they have been spending the summer.

Witherbee.—Mr. and Mrs. Frank S. Witherbee, now at their country place near Port Henry, N. Y., will pass part of the autumn at Virginia Hot Springs.

CORRESPONDENCE

Lenox, Mass.—Late arrivals: Mr. and Mrs. John T. Post, Mrs. Norman L. Munro, Mr. Henry Munro, Mr. and Mrs. William Stanley Hill, Mrs. Morgan Dix, Miss Evelyn Dix, Mrs. Joseph Marie, Miss Leontine Marie, Mrs. C. W. Rae, Mr. and Mrs. Arthur F. Schermerhorn, Mr. and Mrs. Charles Buckley Hubbell, Mrs. Frederick S. Salisbury, Mr. and Mrs. George Howard White, Mr. and Mrs. Richard M. Montgomery, Mr. and Mrs. C. M. Jamison, Mrs. G. Theodore Roberts, Miss Dorothy Tracy, Mr. William Cammann, Mr. Lewis E. Waring, Mr. C. W. Fisk, Mr. and Mrs. Norman E. Mack, Mrs. Taggart, Mr. and Mrs. J. M. Dodge, Miss Josephine C. Dodge and Mr. and Mrs. Charles C. Baldwin. Mr. Morris K. Jesup will arrive at Belvoir Terrace on Thursday from Bar Harbor.

FOREIGN TRAVEL

Moltke.—Sailing Thursday, Sept. [illegible] Mrs. Albert T. Perkins Mr. A. R. Sh[illegible] and Dr. William T. Van Pelt.

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MUSIC

THE long looked for, in the realm of opera at low prices has happened. Not only has the Manhattan Opera Company's preliminary season, as far as it has gone, proved an overwhelming artistic success, but the Italian Grand Opera Company of New York, now in its second week at the Academy of Music, has flung a banner very close to that of the resourceful Oscar Hammerstein.

Although both these organizations have touched marks never before approached by the many companies giving opera at from two dollars and a dollar and a half down, each has done it in a totally different manner.

However, without casting a whit of discredit upon the achievement of James Brandl and Antonio Ferrara, and their associates, it is but just to state that the Manhattan productions are superior to those at the Academy. The main difference has been in the advantage which Oscar Hammerstein derives from his mass of available scenery and costumes, his already trained chorus and an orchestra practically of the same personnel as that of previous regular seasons.

Aside from the difference in mountings and the greater stage space at the Manhattan, the question of principals seems to leave Mr. Hammerstein in the lead, owing to his having a larger number on his pay roll.

It is in the spirit of the presentations of the operas at the two houses that most marked difference would seem to exist. That at the Manhattan is well ordered, more repressed and essentially modeled after the one which obtains during the regular season, while the spirit which is uppermost, undermost, and in and around every opera done by the Academy organization is typically and wholly Italian. At the Fourteenth Street house, where Patti, Gerster, Parepa Rosa, Clara Louise Kellogg, Campanini, Brignioli, Ravelli, and other stars of two decades ago sang to fashionable and music loving New York, the scene now is quite another thing.

The majority of the nine performances given during the first seven days of the Italian Company's opening week fairly swam in the spirit to be found in most of the opera houses of Italy. In other words, while the presentations were of manifest superiority to anything at similar prices ever heard in the old Academy, they were not distinguished so much by finesse as by enthusiasm. One would hear a well sung phrase, and then at the proper moment a burst of frenzied applause such as can come only from favorably impressed sons and daughters of sunny Italy.

The work of the orchestra, of the chorus, the principals and conductor Jacchia, a musician of solid attainments and excellent judgment, was of the sort labeled aggressive. In the finales and wherever massed tonal effects counted the Italian Company "delivered" with clock-like regularity. Occasionally, too, there was noticeable finish, but it was spasmodic rather than consistent.

The "Rigoletto" performance, however, was disappointing throughout, for Eugenia Makaroff, who came here preceded by the boom of reputed Nihilistic connections, proved quite demure, and not at all the sort of a soprano imagined, while a tenor, wearing an artificial, set smile, and singing with varying degrees of quality and power from very soft to very loud, did not help matters to any material extent. When an experienced tenor—and Battaini has had much of it, as his worn voice shows—gets to the point where he "bleats," all hope for him has past. But when such singers as Zerola, a heroic tenor with a voice of power and brilliance equalled by no other man who has been heard in this city for years,; Carronna, a fine baritone; Tallien-Segura, another baritone with an organ rather more dramatic; Ester Ferrabini, an excellent soprano; Ester Addaberto, a dramatic soprano who frequently sings with telling effectiveness, despite an occasional shrill quality; Giuseppe Armanini, a lyric tenor of distinct worth; Blanche Hamilton Fox, the only American in the company and a mezzo-soprano of serviceability; and a half dozen others are considered, it must be conceded that Antonio Ferrara has shown keen discernment in selecting his principals.

Just now there is discussion over Zerola. Oscar Hammerstein, according to the daily press, has signed the new tenor to appear at his Manhattan Opera House next season, and for four seasons thereafter. There is just a chance that this clarion-voiced singer may be heard during the present season, providing Messrs. Ferrara and Brande choose to release their claims upon him after the close of their present term of opera at the Academy.

Considered as a whole the efforts of the Italian Grand Opera Company are in every way praiseworthy, and considering the disadvantages which have presented themselves the results obtained reflect nothing but credit upon the management. It is no easy task to recruit capable principals; to mold a chorus and train an orchestra, and to build scenery and costumes, and then proceed to give opera better than predecessors have done. Yet this is precisely what Messrs. Brande and Ferrara have done, the latter's experience in former years, when he presided as impresario over several companies appearing at three different New York theatres at different times, being a considerable factor in the success of the present enterprise.

Over at the Manhattan, where Mr. Hammerstein has sailed close to the mark of opera given during the regular season with nearly every presentation of both French and Italian works, his support has surprised everyone in any way familiar with the conditions and development of opera in this country. It seems impossible to make a financial success in presenting such a lofty standard as that he has maintained during the first three weeks of the preliminary season, for the price asked for the best seats in the orchestra circle—two dollars—is not enough to more than pay for the expense entailed, even were it possible to attract audiences occupying every chair in the house at each performance.

Nevertheless, Director Hammerstein will have done much for his regular season, because when that opens on November fifteenth (the same night decided upon for the first performance of the season at the Metropolitan Opera House), his chorus and orchestra will be in prime condition. And, after all, they form the basis upon which all operatic presentations must rest.

To the music lover the achievements of the past few weeks mean much, and there is little question that from this time forth we shall have opera at popular prices which will be supported in generous fashion by a public that has long hoped for just the sort which the Manhattan and the Academy organizations have provided.

FASHION DESCRIPTIONS

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LEFT FIGURE.—Street suit of gobelin blue broadcloth. The skirt is gored and perfectly plain with a high belt. The coat is extremely long in back and decidedly cutaway in front and fastens with one large button. The revers and cuffs are of darker blue bengaline.

MIDDLE FIGURE.—Suit of light tan broadcloth with a short plain skirt. The coat is knee length and slopes down towards the front. It is slightly cutaway and closes far over on one side with six black velvet buttons. The very deep, pointed revers and cuffs are trimmed with bands of black velvet half an inch broad.

RIGHT FIGURE.—Servicable suit of brown cheviot with collar and cuffs of brown pony-skin. The skirt has a triple box-plait in front and in back. The coat is knee length and double breasted and fastens on the side with three large fur buttons with braid trimmings.

PAGE 377

UPPER LEFT.—White collar embroidered in eyelets.

UPPER RIGHT.—White embroidered collar with Greek border and eyelets.

(Continued on page 428)

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LOWER LEFT.—Collar embroidered with raised dots and leaves.

LOWER RIGHT.—Embroidered collar with design in Greek effect and flowers.

UPPER MIDDLE.—Collar embroidered with raised dots.

LOWER MIDDLE.—Collar embroidered with Greek border and squares.

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LEFT FIGURE.—Charming tea gown. The bodice and train are of apricot charmeuse edged with a narrow band of robin's-egg blue velvet. The under skirt which is of mousseline has a wide flounce of point à l'aiguille which drops to the floor on the right side, while on the left it reaches barely to the knee. Emerald clasp at throat.

RIGHT FIGURE.—Princess gown of gray satin and gray Venise lace. The front and back panels of bodice are soutached in gray and edged with rows of gray silk cord which pass through the side panels and are knotted on the hips with fringe which hangs below the knee.

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LEFT FIGURE.—Costume of Priestley's black wool satin royalette in henrietta cloth weave, with collar of Courtauld's crêpe, the buttons also covered with crêpe. The costume consists of a plain circular skirt, just clearing the ground and a very elaborate coat about three inches shorter than the skirt with frilled sides below an effect of large pocket flaps that have buttons at corners. The fronts are double-breasted and a panel effect is at back. The hat is in turban shape covered with Courtauld's crêpe with dull-jet ornaments on brim and a coq plume at left side.

MIDDLE FIGURE.—Carriage costume of Priestley's silk warp black henrietta cloth trimmed with bretelles and bands of Courtauld's crêpe; a sash effect contrived at left of front with ends falling over the plaited flounce. The vest front is piped with crêpe at yoke edge, the yoke of chiffon cloth with crêpe band at collar top. Crêpe pipings finish sleeves at wrist.

RIGHT FIGURE.—Princess gown with coat to match of Priestley's satin twill with collar, cuffs and border band of Courtauld's crêpe, the buttons covered with the crêpe. The front of princess is embroidered and bordered with dull silk cord.

PAGE 393

LEFT FIGURE.—Smart street suit of bottle-green broadcloth elaborately trimmed with black braid. The skirt has a braided panel up the front and back. Long straight coat, with plaits on the side starting from the hips. Large soutache buttons and square collar.

MIDDLE FIGURE.—Beautiful evening gown of old rose satin with long tunic of net heavily embroidered in rose silk. Dull gold lace is placed at the edge of the sleeves, around the neck, and across the knees in front. Darker rose ribbon runs across the bust under the net, and ties in a bow at the side of the tunic at the knees.

RIGHT FIGURE.—Afternoon dress with coat to match made of sage green broadcloth trimmed with soutache of the same color. The long coat fastens diagonally across the front with buttons of braided soutache. The dress is made in one piece with a yoke of hand-embroidered green net.

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LEFT FIGURE.—Dinner gown of white crêpe meteor over palest pink silk, the flounce of the gown and the yoke are of fine net hand-embroidered in white wild roses and foliage. The upper part of the flounce is of white chiffon, of which a little tucker shirred at top finishes the neck. Below the yoke and at elbows is pale rose taffeta beneath black tulle, the tulle tied in bows on the sleeves, which are of hand-embroidered net. A pink rose is at the corsage and the tunic effect is bordered by white silk fringe with bugle fringe in clusters. Introduced above the fringe are two insertings of knotted silk lattice, a band of the embroidered net between.

MIDDLE FIGURE.—Afternoon costume of mode Ottoman twill in princess effect, with a little crosswise fullness at waist line. The sides of gown have a single wide plait and are drawn towards front and attached by a square panel of net-covered, self-tone silk cord in hand embroidery, with bugle fringe to match. Fringe also trims below the V at neck, the edge of V outlined by the silk cord and piped with flame color taffeta; cord and embroidery finishes the sleeves to cuff height. A coat to match this costume accompanies it, made in half length and elaborately braided and embroidered.

RIGHT FIGURE.—Afternoon or reception costume of ash-green crêpe royal, draped at the left of front and caught by a cut-steel buckle. The girdle is of pale strawberry taffeta, shirred at middle back in two outstanding tucks, the back of the skirt is continued above girdle top in a point that crosses over cross plaits in lower back of waist and is trimmed with tiny buttons. The yoke and undersleeves are of ecru Oriental lace, the yoke trimmed at the front with tiny cut-steel buttons. The coatee is of chiffon in the shade of the dress hand-embroidered in self-tone and braided in fine silk soutache, silk crochet buttons trim.

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UPPER LEFT.—Irish crochet lace unlined waist, with baby Irish mesh; to be worn over slip linings.

LOWER LEFT.—Tailored waist of white linen, with cuffs for links; at middle back two inverted tucks meet and beyond on either side is a tuck stitched on the edge that is wide at shoulder and gradually narrows towards waist line. Three wide tucks are on the fronts and the box-plait at centre front has edges finished in tuck effect; pearl buttons fasten.

UPPER MIDDLE.—Gray net theatre blouse with yoke and sleeves of tucked gray chiffon, the net part hand-embroidered in gray silk and in pale yellow straw. The girdle, the folds across the front of yoke and the soft strap across the collar back are of gray liberty satin; the strap ends are held by satin covered buttons.

UPPER RIGHT.—Unlined blouse of fine black net embroidered in jet paillettes, beads and bugles; the centres of designs are finished with jet discs and ovals.

LOWER RIGHT.—Blouse of handkerchief linen hand-embroidered in clusters and sprays of flowers and inset with Cluny lace; the linen in groups of fine tucks between the insertions. A panel of cross tucks and insertings is at the outer part of sleeve.

PAGE 404

LEFT FIGURE.—Gown of café-au-lait broadcloth and chiffon cloth. The over dress, made in jumper effect with the large armholes, is of the chiffon cloth, and the underskirt of broadcloth, one or two shades lighter than the chiffon. The trimming is golden brown hercules and soutache, and the yoke and cuffs plaited ecru net.

MIDDLE FIGURE.—Gown of soft white broadcloth or crêpe meteor. The yoke, bib and a small band on the bottom of the overskirt are hand-embroidered in heavy white floss, while the rest of the trimming is dull gold braid and gold buttons.

RIGHT FIGURE.—A lotus blue lansdowne is the material for this gown, with bands of rich Persian embroidery. The buttons are of the same material as the dress, and the yoke is of white all-over Valenciennes or Irish lace.

THE WELL-DRESSED MAN

(Continued from page 392.)

Of course it may be made of various lengths from the knee down, and with some detail differences, but in mixed brown and gray fabrics for informal, or dark grays and black for formal dress, it bids fair to be practically the only style in wide vogue.

WAISTCOATS AND HABERDASHERY

As an example of general cut and simple design in odd waistcoats for informal wear the accompanying photograph reproduction illustrates as well as any the fashion of this autumn, and also gives an idea of a popular collar style and of the correct place for scarf pin, but it would be futile to try to describe all the variations of finish, the different fabrics, etc., of the models for day and evening dress to be seen at the smart shops, as it would be, also, to give more than an idea of the fashions in shirts, collars, neckties, handkerchiefs and gloves. Of the first that shown on this page is a flannel style, smart for informal dress during the autumn and winter, and of the rest the illustrations speak for themselves—the four-in-hands, a richly woven dark green silk with diagonal lines and small figures in gray; a black with self spot and figure in gray and a gray with lavender, gray and blue marking; the handkerchiefs, sheer French linen, in shades of tan, green and blue, and the gloves a light and dark tan walking glove and gray mocha for more formal dress. Attention should, however, be called to one of the collars as a newer, wide opening, rounded point wing shape, and it may be said of neckties generally that the straight, graduated and folded four-in-hands of various widths are the designs pre-eminently in vogue.

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Mrs. Adair travelled far and wide in Europe and in the East in search of every secret that would guide her in making other women beautiful and graceful by sound hygienic means and methods, and it has been said many times of her that what she does not know that pertains to the beauty of woman at every point, and how to develop it, is not worth knowing. She is very inventive, and one of the first things she brought out was the Patent **Ganesh Chin Strap** ($6.50, $5.00) for preventing and curing a double chin, and removing deep lines from the sides of the mouth. The Patent **Ganesh Forehead Strap** ($5.00, $4.00) to eliminate furrows from the brow, cure headache, and induce sleep; **Ganesh Combined Forehead and Cheek Strap,** to whiten the forehead and cheeks, reduce puffiness under the eyes, and get out "crows' feet." ($8.50.) **Ganesh Combination Throat and Chin Strap,** for obliterating lines on neck and chin, and restoring beauty of color and outline. $10.

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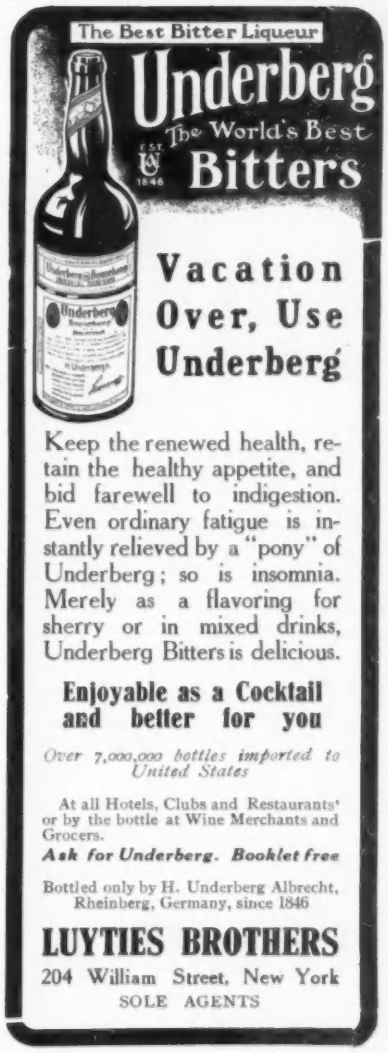

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that weighs nearly a pound less per pair than the sort you are accustomed to—a

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that will almost give you wings in walking, and that positively will add to your stroke.

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20 inch, $12; 22 inch, $16; 24 inch, $20.

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Send for Our Beautifully Illustrated Catalogue, showing our complete line of ostrich plumes and novelties, Paradise and aigrettes, also telling how we clean, dye and make over old feathers equal to new in every respect at a very moderate cost.

The Juliet *Manufacturers and Importers* **1171 Broadway, New York**

FOR THE HOSTESS

ALL during the warm months the newspapers and magazines warn their readers against the use of heavy food. "No meat, no fried or rich dishes," they say, "for in this way you are piling up fuel in the body which cannot be consumed. Your lives are less active than in winter, and your bodies need not be heated to overcome the coldness of the temperature, hence, in order to suit these changed conditions, your diet must be absolutely different."

All these statements are of course perfectly true, and, though somewhat trite, they cannot be impressed too deeply upon our minds. But, granted that we agree with them, they have not, however, advanced us very far in the reform; for the question which next arises is: What shall we eat? And here, as a rule, they have failed to reply.

Meat once a day—i.e., for dinner—is permissible except to those troubled with rheumatism and to young children, but it should certainly be omitted for luncheon. To eliminate this stable food at the midday meal makes a great gap in the menu card of the housekeeper and she must indeed be ingenious if she invents a sufficient number of dishes in its place.

Here are planned a number of luncheon menus for seven days (one may be used for Sunday night tea), carrying out this principle, and in them are given palatable dishes which are rather novel, together with their recipes, so that new ideas may be obtained by the hostess. There are of course countless numbers of summer dishes which are known in common by every one and these may be substituted for the sake of variety.

The method of serving them is most important, as even the kind of china helps to stimulate the appetite. Delicate green-tinted dishes or white ones with fine, gold markings, are always cool looking, and the glasses should be as thin as possible. Spotless doyleys on a dark, polished table also lend an additional charm, and a silver jardinere of fresh ferns or a low crystal bowl of soft tinted flowers should be placed in the centre.

The food itself should be served daintily with sprigs of parsley or watercress garnishing the dishes. Everything to eat must be light, cooling and appetizing, with few courses but an endless variety from one meal to another. Too much stress cannot be laid upon the latter quality; for variety is the keynote of a good table and upon it depends the success or failure of the daily luncheon. However delicious a certain recipe is it must not be repeated too often and thus made to lose its charm.

So much for the surroundings and food accessories which really affect the nerves, especially in hot weather, far more than is usually recognized. Now let us consider the different kinds of food. Meat has been eliminated, as also should be hot drinks, which cannot fail to heat the blood. In the place of meats have eggs, cheese or nuts, prepared in different ways, and iced tea, coffee or chocolate instead of usual hot varieties. It is better not to use vegetables in the middle of the day because these must, as a rule, be served hot, and so are more suitable for dinner with the meat. Salads are of course essential. They should not contain meat and very seldom be served with heavy mayonnaise, as the plain French dressing properly seasoned is more digestible during hot weather. Fruit also is not only refreshing but most healthful and should be introduced at every possible opportunity.

After thus doing away with the "don'ts," the correct sort of food to be used is next in order. Each menu given may be shortened if desired, but in no case should anything be added with the exception perhaps of a dish of cold fruit.

MENU I

Cold Consomme
Oeufs Mollets
Orange Salad with Toasted Educators
Almond Kisses

Oeufs Mollets.—Place the eggs in a pan of boiling water, and let them simmer gently but steadily for five minutes; then lift them out gently, slip them into cold water and leave them there for fully ten minutes. Now shell them very carefully and return them to the cold water till wanted. Meanwhile, prepare the following sauce: Fry one tablespoonful of finely minced onion in one ounce of melted butter over a moderate fire, with a dessertspoonful of minced parsley, the same of minced celery (or an equivalent amount of celery seed tied up in muslin), some sprays of basil if at hand, and a bayleaf, with salt and freshly ground black pepper. When the onion is tender but not colored, moisten it with three-quarters of a pint of thick tomato sauce, mix it all well, bring it to the boil, skim and strain; then add half a pint of cold Hollandaise sauce and a quarter of a pint of cream, and whisk it all together over ice till very cold. Season some artichoke bottoms with oil, vinegar, pepper and salt, lay a good spoonful of the sauce on each, and on this again an egg; dust with minced chives or parsley and coralline pepper, and set on ice till wanted.

Orange Salad.—Cut some sweet oranges in half and scoop out the pulp; divide half the latter into small neat pieces, removing all the white skin, and put them into a basin, add some little squares of pineapple (or banana) and the halves of a dozen peeled white grapes. Squeeze the juice from the remainder of the pulp, adding the juice of half another orange and half a lemon to it, and boil it with sufficient sugar to form a thick syrup; when it is cool add a wineglassful of Kirsch (or some other liqueur) and pour it over the fruit. Fill the skins of the oranges with the salad, piling the pieces of fruit up in the middle; then, with a forcer and rose-pipe, edge with a border of pale pink whipped cream, and on the top of the fruit place a cap of white whipped cream with a blanched walnut.

Almond Kisses.—Work a pound of finely crushed almonds with the hands until they form a crumbly mass, then gradually incorporate with them six ounces of sifted sugar. Add one at a time the unbeaten whites of three eggs, working each one in thoroughly before adding the next one. When the mixture is worked to a soft, smooth paste it is ready to bake. The paste should be soft, yet firm enough to keep its shape until placed in the oven, when it will spread slightly. If the whites of the eggs used were large it will probably flatten too much and a pinch of flour or half a teaspoonful of sugar should be added. If the whites were small the paste may be too stiff and require the addition of part of another white. Experience alone will teach the cook when it is just right, and it is always safer to make a trial "kiss" before adventuring the entire mixture. Put a scant teaspoonful in a small pan lined with buttered paper, dust it with a pinch of sugar and place it in a slow oven to bake. If the oven is right, this will take about fifteen minutes. If the trial kiss turns out a success, put the rest of the paste on tins lined with buttered paper, using a pastry bag to shape them nicely or forming them simply with a teaspoon. When done they must be carefully shielded from draughts until they are perfectly cool or they will flatten. They should be very light and delicate. When cold wet the back of the paper with a brush or cloth and detach the kisses. In placing them in the pans a little space should be left between each to allow for spreading.

MENU II

Fruit Cup
Cold Eggplant
Tomato and Cucumber Salad
Cottage Cheese Bread Sticks
Gâteau of Prunes

Iced Eggplant.—Pare an eggplant and cut into thin slices. After sprinkling each piece with salt, pile them together and cover with an inverted plate, pressed down with a heavy weight in order to press out the juice. Let stand for an hour and then dip each slice in beaten eggs and fry until tender. Drain on paper. Butter a deep baking dish and sift over it a cupful of dried bread crumbs. Place in it the sliced eggplant, pressing it into place, and over each slice sprinkle a generous amount of grated Parmesan cheese and a little olive oil. Bake for at least half an hour in a moderate oven. Turn out and set aside to cool. Serve, garnished with iced peas and parsley.

Tomato and Cucumber Salad.—Divide some medium sized tomatoes in half and remove all the seeds and hard portion; cut the latter into small pieces and put it into

(*Continued on page 432.*)

W. & J. SLOANE

RUGS FOR AUTUMN

Wiltons, Axminsters, Brussels

FOR the coming Autumn, we are showing a large and varied collection of new effects, including Wilton, Axminster, Brussels and Mohegan Rugs. Large sizes a feature. Reasonable prices.

Seamless Rugs in American, English, German and Scotch Axminster weaves.

Plain-color Rugs now so popular are shown in the Kalliston, Wilton and Axminster qualities. Special sizes and colors made to order.

Early selections advisable.

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Any Woman Can Have a Good Figure, Charming Personality and Good Health

Too Fleshy? I have reduced 15,000 women in the past six years by a few simple directions followed in the privacy of their own rooms. I can reduce you and at the same time strengthen stomach and heart and relieve you of such chronic ailments as rheumatism, constipation, weak nerves, torpid liver and such difficulties as depend upon good circulation, strong nerves, strong muscles, good blood and correct breathing. You can be as good a figure as any woman of your acquaintance. I cannot tell you *how happy I am* that I have been able to bring health and strength to 30,000 women in the past six years. Just think! this means a whole city. One pupil writes:

"Miss Cocroft, I have reduced 78 lbs. and I look 15 years younger. I have reduced those hips and I feel so well I want to shout! I was rheumatic and constipated, my heart was weak and my head dull, my liver all clogged up and oh dear, I am ashamed when I think how I used to look."

Too Thin? For only 15 minutes a day's practice in your own room upon special directions that I will give, you can be round, plump, wholesome, rested and attractive. Nature intended you to be—why should you not? A pupil who was thin writes me:

"I just can't tell you how happy I am! I wore low neck and short sleeves the other night and I was so proud of my neck and arms! My busts are rounded out and I have gained 28 lbs., it has come just where I wanted it and I carry myself like another woman. My old dresses look stylish on me now. You remember I have not been constipated since my second lesson and I had taken something for years. I guess my stomach must be stronger too, for I sleep like a baby and my *nerves* are *so* rested. I feel as if I had missed so much enjoyment in life, for I never did have such good times before. I feel so well all the time."

I have built up thousands of women—why not you? You will be so much better satisfied with yourself and more attractive to your friends.
I will cheerfully tell you about my work, and if I cannot help your particular case I will tell you so. My information and advice are entirely free.

Send 10 cents for instructive booklet showing how to stand and walk correctly.

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Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.

Dr.
J. PARKER PRAY'S TOILET PREPARATIONS

No. 1932 Guaranteed under the Food and Drug Act, June 30, 1906.

Rosaline

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

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Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles.

Cream Van Ola

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.
Send stamp for illustrated booklet.

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MME. SCHWARTZ HAS RETURNED FROM ABROAD *and the new materials imported by her display combinations in dainty designs and pretty colorings—Novelties which make a rich and beautiful collection to choose from.*

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When you mix a cocktail you take chances. When you use

CLUB COCKTAILS

you don't even have to mix. Just pour over cracked ice and you'll have the most delicious and satisfying drink you ever tasted.

They can't help being better than the mixed at random kind.

Martini (gin base) Manhattan (whiskey base) are always popular.

G.F.HEUBLEIN & BRO.
Hartford
New York
London

FOR THE HOSTESS

(Continued from page 430.)

a basin with some dice-shaped pieces of cucumber and some finely-shred crisp lettuce, and dress the whole with mayonnaise sauce. Fill the halves of the tomatoes with the mixture and place a large olive in the middle of each. Surround with finely-chopped aspic jelly; serve the tomatoes on watercress which has been lightly dressed with oil and vinegar. For aspic jelly recipe, see Vogue, 24 June, page 1132.

Gâteau of Prunes.—Stew half a pound of the best French prunes until they are soft; drain them from the syrup, and when they are cool cut them in half and remove the stones. Put half a pint of orange juice into a saucepan with the thinly-pared rind of a lemon and a quarter of a pound of loaf sugar, and let it simmer gently for a quarter of an hour; then add half a pint of claret and half an ounce of leaf gelatine and stir until the latter has melted, taking care not to let it boil; if more sugar is required to suit the taste add a tablespoonful or more of granulated sugar before taking the saucepan from the stove, and color with sufficient carmine to make it a clear red. Strain the jelly into a china mould, add the halved prunes and put aside to set; when firm turn the gâteau from the mould, cover the top with whipped cream and arrange a line of walnuts around the edge.

MENU III
Iced Caviar with Toast or Blinis.
Egg Halves in Aspic Jelly
Cauliflower and Chicory Salad
Toasted Cheese Crackers
Pineapple Surprise

The Caviar is served in a glass dish, surrounded by ice, thin hot toast and quartered lemon being served with it; or, more properly *blinis* should accompany it. For this make a thin paste with one ounce of yeast and one pound of sifted flour, mixing it to a paste with one pint of lukewarm milk. Leave this to rise in a warm place for two hours, then add to it one-half pound of flour, the yolks of four eggs, a pinch of salt, half a pint of tepid milk, and at the last the stiffly beaten whites of four eggs. Leave it again for half an hour, and then cook the *blinis* quickly like pancakes in a small omelet pan and serve at once on a napkin.

Egg Halves in Aspic.—For this, plain, hard-cooked (not boiled) eggs are used. Do not let the water boil while cooking the eggs, as this tends to make them less digestible. After they are cold and just before serving, the eggs should be shelled and halved lengthwise and placed, yoke upward, on a bed of chopped aspic jelly. This jelly is indispensable for use as a summer dish, being very simple to prepare and so cool looking that it is an invaluable garnish with many cold foods.

Cauliflower and Chicory Salad.—Put three parts of thick cream into a basin and add by degrees a teaspoonful of tomato catsup and rather less than one part of white wine vinegar; season with pepper, salt, granulated sugar, and a dust of curry powder. Dress some chicory lightly with oil and vinegar and place it in a salad bowl; then divide two small cauliflowers, which have been carefully boiled, and coat them with the cream sauce; scatter some finely chopped parsley over them and arrange them on the chicory.

Pineapple Surprise.—An attractive way of serving strawberries is to fill a pineapple with them. Select a ripe pineapple, cut off the top and scoop out all the inside portion so that it is made hollow. Then cut all the best pieces of the fruit into small squares, rejecting any that are not soft and juicy, and fill it with alternate layers of ripe strawberries and the cut fruit, sprinkling finely powdered sugar liberally over each layer and finishing with strawberries at the top. Pour one or two wineglassfuls of Kirsch or any suitable liqueur very slowly over the fruit and place the pineapple in a refrigerator for an hour or two. Serve with iced whipped cream flavored with the same liqueur as that used for the fruit.

FETE DAYS WITH PRINCE AND PEASANT

(Continued from page 370)

Faraf (bande) of lacutars, Gheorghitza of Ploeshti, gave the signal, and the dance began. First there was the Banul Matacine, danced by the school children of Azuca; then the Hora, then the Farashelul, then the dance of the Calugari, and then the graceful Calabreaza, the Sârba, the Braul and the Kindia, danced with the innate grace that the pretty peasant girls have inherited from many generations of dancing mothers and grandmothers, and with the maddest *entrain* by the wonderfully agile and alert young men. While the girls of Prahova are pretty, the beauties come from Breaza and Campina, and the costumes, especially of Campina, are much the most picturesque. The young men from Breaza drew all eyes as they danced the wonderful Caluserul, which reminds one of the Russian dances in its wild gyrations, and the valley re-echoed with the wild, peculiar cries they made to mark the cadence, and to encourage themselves to madder efforts. It was so original and interesting that every one was entranced, and after a time the young princes, entering into the spirit of the scene, came down among the peasants, whose dances they know well, and danced, too, afterwards for a short time being joined by the young men and girls of society.

An immense Hora, in which dance hundreds of couples, marked the end, and as the sun sank behind the mountains, the wonderful waning light fell softly on this mingling of peasant and prince dancing together. On the keen, serious face of the King there was a rarely joyous expression, for around him were all he loves best—his children, and his people, who are also his children—the handsome, benignant Queen, the benevolent and gifted Carmen Sylva, so beloved by rich and poor; the beautiful and graceful Princess Marie, with her handsome and healthy boys and girls—Carlos growing up a real Roumanian prince to one day continue the work in Roumania that he has so gloriously begun and carried on for forty years, and as his guest, the proud heir to the great throne of Austria-Hungary. Well might he on that summer afternoon look with great satisfaction at his life's work.

The next night there was a private dance at the Hotel Caraiman, at which were all the fine fleur de la Société—all the pretty young girls and gay young diplomats, all the serious ministers and pretty married women. But it is not the dances, or the promenade, or the hotels, or villas, pretty as they are—it is the forest, the whispering, sighing, breathing forset, which is Sinaia's great charm. Emerson says that "In the woods we return to reason and faith," and there among the great trees, in the limpid air, there seemed more reason in existence, and altogether more faith for the future.

There is a beautiful excursion into the valley of the Olt, which is much prettier than the valley of the Prahova, and there the next day some pretty girls danced the Chindia for us, to the sound of a reed pipe played by their picturesque old grandfather—the sunlight dancing with them, on their hair, on their brilliant embroidered aprons, on the gold threads in their blouses (put on in our honor), in their eyes, and on the yellow, gray reed roof of their house.

Somewhere in her Adventures in Rugen, Elisabeth says: "I wish I could fill my soul with enough of the serenity of such an afternoon to keep it sweet forever," and I think I can in some way store up that scene, so that when the sun has ceased to shine and the sky is gray, I can dip down into the storehouse of my memory and live it all over again. I remembered at the time those beautiful seventeenth century lines of George Herbert:

"For us the winds do blow,
The Earth doth rest,
Heaven moves and fountains flow.
Nothing we see but means our good,
As our delight or as our treasure.
The whole is either our cupboard of food
Or cabinet of pleasure."

and I do not know if it was the thought of the cupboard of food, or only the natural animal asserting itself, but I was very hungry from the splendid air, and when we reached Sinaia late, having had our evening meal at Predeal, I was glad to fall asleep with the soft splashing of the fountain in my ears—to dream of Pan playing Roumanian songs to the nymphs and fairies dancing under the moon, all robed in gay Roumanian blouses and brilliant aprons, and all calling to me to come and dance to the sound of a reed pipe played by a quaint little man, with white beard so long that it seemed to make a path stretching far into the unknown.

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PARISIAN HAIR DRESSER
ARTISTIC HAIR GOODS

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Fall Announcement

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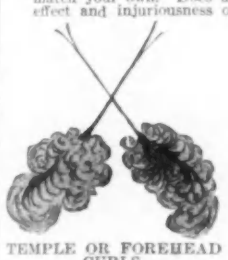
To wear inside one's own hair. Encircles the entire head. Keeps the natural hair full, fluffy; is invisible, as it is made of fine human hair to match your own. Does away with the awkward effect and injuriousness of rolls. $15.00 up

CLEMENT'S GRECIAN CURLS
Made in a Cup Shape. Can be adapted over one's hair. The most effective coiffure and easiest to adjust ever devised. Made of natural curly hair. Curls remain in shape without the support of hair pins.

Price, $12.00 up, according to size and color.



TEMPLE OR FOREHEAD CURLS
Naturally curly—$1.50 up, according to size.
Small bang, covering the forehead, $2.00.

Clément's Hair Whitening. Removes the yellow cast, and gives the hair a beautiful silver tint. Price $1.00.

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I also manufacture a coloring to permanently dye the eyebrows and lashes. Price, $2.00.

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PINK CHEEKS and HANDSOME HATS

Pink cheeks and handsome hats go well together. In fact, pink cheeks and a soft white skin are always alluring provided they are natural, but face creams and face powders are not alluring. Preparations which give the face a made-up appearance are positively repulsive. Since our last discovery women can avoid all such face preparations and secure enchanting shell-pink complexion without the slightest artificial effect by using

Complexion Wonder

There are two varieties, "Soft White" and "Shell Pink." "Soft White" keeps the natural skin attractively soft white. "Shell Pink" gives the cheeks a natural color, like blushing. No one can tell that either of them has been used, yet they transfigure the face with refined and winsome beauty. Jars 50c. Package containing both jars $1. Package containing both samples 10c.

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Worumbo fabrics are not cheap. It would be impossible for us to make them as well as we do and sell them at a low price. We use pure Australian wool, the most expensive German dye-stuffs and employ the highest priced labor in their making. But they are worth in wear, satisfaction, style and looks what we ask for them.

Worumbo fabrics are used and recommended by the leading Modistes. The high class merchants all carry **Worumbo** fabrics. You will find them in a large range of colors from $2.50 a yard up.

THE WORUMBO GUARANTEE—Your dealer will refund the purchase price of any **Worumbo** fabric, which proves unsatisfactory in quality, durability, color or finish.

If you fail to find **Worumbo** fabrics at your dealer's, write to us and we will tell you where they can be obtained.

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ON HER DRESSING TABLE

THE entrancingly sweet odor of one of the newest perfumes will be a revelation to those whose faith in the abiding charm of single flower extracts is on the wane. This, however, is entirely out of the common, being one of the wonderful Russian essences of whose merits rumors long ago reached us. Why no effort seems to have been made until now to bring these preparations to America is surprising, as their quality is exceedingly high and the price, even after the duty has been paid, far from exorbitant by the present scale of measurement for such things. Better than all this is the odd, uncommon charm which is their universal possession. There are perfumes, soaps and powders—no two alike and each with some distinguishing attraction which makes appeal for special mention. The extract whose enticing odor most vividly claims recognition is distilled from the lily of the valley, and sells for $1.60 the bottle. It is a ravishing perfume and exhales all the subtle, delicate fragrance of the flower for which it is named and which is indeed the whole motif of its composition. Although lasting, the odor is not obtrusive and far from heavy in quality, with an exquisitely sweet suggestion even as it dies away which gives it a last, endearing charm. A little more pronounced in character, but holding all the spell of the wild flower, is an extract of sweet peas, which has the endorsement of the Queens of Spain and England as a distinction. This sells for an equally reasonable price, $1.60 a bottle, and one can purchase soap in the same odor for a very small sum.

When one of these bottles is uncorked all the illusion of the fresh flower is wafted through the air; there is something very inspiring and refreshing in these floral odors, and nothing in the least overwhelming—just a clean, persistent fragrance as difficult to resist as the charm of blossom-scented air in an old-fashioned English garden.

And the Russian soaps! Well, a whole book might be written about them, for to the olfactory organ, the eye and the touch they are irresistible. To begin with, the moulding and shapes are entirely new and one must admit superior to those ordinarily seen. The designs and monograms with which they are adorned are as clearly cut as though moulded in some precious metal, and stand out in bold relief. The soap is thoroughly dried out, finely milled and pressed again and again till a very solid cake is procured. The odors are astonishingly strong and lasting, almost like a sachet in their diffusive effect, and cling to the skin for hours after use, for the Russians like insistent perfumes. A whole bureau drawer can be scented with a single cake of soap, and even down to the last atom the scent is just as strong.

Every dainty woman knows that powder and plenty of it is a necessity in hot weather, and at no time of the year is the now universally used box of talcum powder so valuable. The sweet and pleasing odor of the violet exhales from one of the newest varieties which is put up by a well known house and compounded from the best talc. It is soothing and cooling to the heated skin and answers for all purposes where a dainty powder is required. The expenditure of twenty-five cents (which is the price asked), can hardly be made more wisely.

Not unlike a box of talcum powder in appearance is a bath powder as yet in the infancy of popularity because very lately originated. It is more antiseptic, hygienic and cleanly than merely luxurious, and softens the water of the bath to a delightful constituency, which refreshes and invigorates the body. The perfume imparted to the skin is that of the hyacinth, but not aggressively powerful or too insistent in quality. Price 25 cents a box.

Rarely have I called attention to anything more useful than a lotion for tired or weak eyes put up under special management. It is harmless and very restful—not a cure for any radical defect, but just a relief when the eyes have been strained or are tired as they sometimes become after motoring. Price $1 a bottle.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

Renew Your Complexion

After your summer outing

Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

Relieves Sunburn and Removes Tan

After the complexion ravages of the summer **GOURAUD'S ORIENTAL CREAM** is wonderfully effective. It will not only create a delicate finish but will materially aid in permanently restoring the complexion, removing tan as well as freckles and withal delightfully cool and refreshing to apply. It will nourish the skin and give it that tone which imparts a marvelous velvety and clear transparency to the most dull complexion. Its daily use by many of the most beautiful women of America for over half a century has established its prestige.

GOURAUD'S ORIENTAL CREAM cures Skin Diseases and relieves Sunburn. Removes Tan, Pimples, Blackheads, Moth Patches, Rash, Freckles and Vulgar Redness, Yellow and Muddy Skin, giving a delicately clear and refined complexion. It has the highest recommendations and cannot be surpassed when preparing for evening attire.

Price, $1.50 per Bottle

For sale at dealers or sent direct on receipt of price

Gouraud's Oriental Beauty Leaves

sent on receipt of 5 cents in stamps or coin. A dainty little book of perfumed powder leaves to carry in the purse.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

Send to-day for the

Kenyon Coat Style Book

Showing the highest development of every popular type of protective outer clothing for women. Coats of this style cannot be made by a dress maker or ladies' tailor.

Novelties for Women $10 to $30

Five Distinct Types

Kenyon Utility Coats **London "Slip-on" Coats**
Rubberized Silk Coats **Gabardines** **Summer Coats**

Many styles are Motor Coats and Dusters

For Sale at Good Stores ***Look for the Kenyon Label***

Ask your dealer, or tell us what type and color you prefer, *whether men's or women's.* We will send style book with samples and will see that you are supplied

C. Kenyon Company

Wholesale Salesrooms

23 Union Sq., New York—200 Jackson Blvd., Chicago

"We Have the New Things First"

Healy's "Country Club" Ladies' Sweaters

are exceptionally fine in the new fall creations. These sweaters are classy garments, hand knitted from imported yarns, in all the latest Parisian shades and colors. Healy "Country Club" Sweaters are form fitted, and the smart up-to-dateness of the styles designed by Healy experts can not be fully appreciated until you have seen the Healy's "Country Club" Sweater.

The Illustration

shows Healy's Long Sweater No. 21, a beautiful garment made in all the latest Parisian colors, solid or trimmed.

Price $10.00

A handsome folder showing some of the new Healy styles will be mailed free upon request.

D. J. Healy

211 Woodward Avenue

DETROIT, MICH.

Registered Trade Mark

Established Half a Century

Lingerie

For School Girls & Young Women

At this season of the year when wardrobes generally need replenishing, prior to the fall school term, we are able to offer a very attractive collection of new, dainty and very durable garments, especially selected for the purpose.

Hand Embroidered Chemises, $1.85, 2.00, 2.50, 2.75, 3.50 and 4.50.

Hand Embroidered Drawers, $1.75, 2.25, 2.75, 3.50, 3.75.

Hand Embroidered Gowns, $3.00, 3.75, 4.75, 5.50.

Hand Embroidered Percale Walking Petticoats, $1.50, 2.50, 2.75, 3.75 and 5.00.

Many of the above have reinforced scallops, and the collection throughout is very desirable.

We also display a wide and attractive collection of Bed Room Gowns, specially designed for young women at school. These may be had in delicate Albatrosses, artistic Crepons and warm Flannels, A very choice assortment of Bath Robes is also offered.

Mail Orders receive our prompt attention.

James McCutcheon & Co.

5th Ave. & 34th St., N. Y., **Opposite Waldorf-Astoria**

VOGUE PATTERN DEPARTMENT

No. 1501

No. 1503

No. 1500

No. 1502

Sizes: 34 to 40 Bust

Prices:

Waist, Skirt or Coat
50 Cents

No. 1500.—Costume in princess effect of seaweed green French camel's-hair serge, trimmed with fancy black silk braid and discs made of black silk soutache. A panel at back corresponds to the one at front, both ending in braid trimmed tabs over the side flounce, which is plaited at top and shirred on a cord two inches below. Tucked batiste yoke. Cuffs to match yoke finish under sleeves, and are edged top and bottom with cream Valenciennes lace. The materials required to make this model in medium size are 6 yards of camel's-hair serge 51 inches wide, 1¼ yards of batiste 40 inches wide, 2 yards of silk 24 inches wide, 24 yards of fancy braid and 14 yards of soutache. The pattern comes in 20 pieces which include the waist lining.

No. 1501.—Blouse to wear with tailored costume of silk warp chiffon cloth, to match the color of the cloth, made with groups of tucks at back and front, the front fastening in Greek key effect, edges finished with silk braid. The materials required to make this model in medium size are five yards of silk warp chiffon cloth 26 inches wide and four yards of braid. The pattern is cut in five pieces.

No. 1502.—Costume of French cheviot homespun in *Chataigne* (red-brown) color, the coat trimmed with black military braid, and fastened with silk cords and braid-covered buttons. The skirt is kilted below a deep circular yoke. The materials required to make this model in medium size are 9½ yards of cheviot homespun 47 inches wide (4¼ for the coat and 5¼ for the skirt), 5 yards of braid, six yards of silk cord, 20 buttons, and seven yards of satin for coat lining 24 inches wide. The pattern comes in six pieces for the coat and in two pieces for the skirt.

No. 1503.—Afternoon frock of black all-wool prunella cloth in cachemire effect, with black lace under bodice and undersleeves embroidered in oxidized silver and ash-green silk; black silk tassels finish points with silver embroidery on the balls above them. The yoke and cuffs are of ecru net. A band of Japanese embroidery trims across yoke. The materials required to make this model in medium size are 8 yards of cachemire finished prunella cloth 44 inches wide, 2¼ yards of black lace, ¼ yard of Japanese banding, ½ yard of 40-inch wide net for yoke and cuffs, and ten tassels. For the waist and sleeve lining 3½ yards of silk 24 inches wide. The pattern comes in 18 pieces.

THE CORRECT BOOTS FOR AUTUMN WEAR

— as determined by the *New Models* in O-G SHOES — have even more than the usual smartness demanded of this house. The few examples here shown suggest the strong grounds for the prestige of O-G SHOES among women who value artistic grace in their apparel. The latest, and much enlarged, edition of the "Book of The Booteries" contains the evidence of our continued and progressive leadership in all that makes for both excellence and elegance in the finer types of footwear. Photographs and type can give, at best, only an imperfect idea of the rare winsomeness of O-G SHOES. A trial purchase is much the better proof of their superiority.

O-G Style B, 4082—$9
Black Satin Opera Slipper, hand-embroidered in gold and silver, or all black; heel matches embroidery. Also white satin, gold embroidery and gold heel.

O-G Style B, 4005—$6
All black castor O-G *Open Work* Spider Pump; elaborately beaded vamp. The smartest, daintiest innovation of the year.

O-G Style B, 4094—$5
Black satin beaded vamp O-G standard Opera Slipper. Strictly correct. *The highest quality ever delivered at this price.*

ORIGINALITY AND EXCLUSIVENESS OF O-G MODELS
EASILY OBTAINED THROUGH PURCHASE BY MAIL OR EXPRESS.

O-G Style B, 3116—$7.50
O-G *9-strap* Cleopatra Boot, in all patent leather or soft dull matt calf. A bewitching novelty of unusual smartness.

O-G Style B, 641—$5
New Street Shoe. High arch, short vamp, 2-in. heel, wide toe. Pat. Colt or Gun Metal. In imported Tan Russia Calf, $6.

O-G Style B, 3115—$12
Maxim Dress Boot in both soft and dull matt kid or imported bronze kid. An original and exclusive O-G model.

O-G SHOE MODELS AS INDIVIDUAL AS CUSTOM-MADE

—thus giving the *individual distinction* of the made-to-order boot with the great advantage of being *available at once.* Make your choice from any design on this page and your order will receive the promptest and most conscientious attention. *State size and style very carefully.* Also ask for the "New Book of The Booteries" for Fall and Winter, which we will send you free upon request—a correct guide to the best shoe fashions of the period. Early orders are advisable, before the usual demand for the O-G novelties reduces the stock.

Address for orders by mail, O'CONNOR & GOLDBERG, THE REPUBLIC BUILDING, CHICAGO.

King TAILORED WAISTS

The Smartness of a King Waist is Incomparable.

You cannot imagine the added attractiveness which a King Tailored Waist will make in your appearance—until you wear one.

Being tailored over live models, they possess a perfection of style—fit—and comfort, that is found only in made-to-order garments. Tailored of fine imported materials in many beautiful, smart and exclusive styles.

The next time you buy a waist, be sure it's the King Tailored Waist. They impart a style and "dash" that no other waists possess.

All leading dealers sell King Tailored Waists. Your dealer will supply you—ask him. Be sure you find the "King" label.

Send Dealer's Name for Book of Latest Styles.

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DRESS BOOTS

VELVET TOPS

Patent Leather, Foxed Buttoned

A New Exclusive Style

Women's	$7.00
Large Girls' Sizes 2½ to 5	6.00
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Women's Kid and Calf Boots for Street Wear in Great Variety

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Lies in the Wearing of the Famous

DISSOLVENE Rubber Garments

a harmless and effectual method to

Reduce Superfluous Flesh Without Effort

Made of finest pure Para Rubber to cover any part of the body, worn under the clothing at any and all times without the slightest inconvenience or annoyance.

No drugs, no dieting, no change in the mode of living. Recommended by physicians. RESULTS POSITIVE.

Call at our parlors or send for Booklet V.

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The DEBEVOISE BRASSIÈRE

is doubly better than the average-fitting corset-cover

The **DeBevoise Brassiere** is made to afford comfort and support where it is most needed. It is correctly shaped and so boned that it supports the bust firmly, braces the shoulders and gives a comforting support to the back. It prevents all bulging of flesh over the corset, thus ensuring better lines to the gown. Made to open either back or front.

The Re-inforced Arm Hole is an added feature of exceptional merit

Well-dressed women everywhere consider this garment a necessity.

Style 1906 (like cut) fine batiste, lace trimmed, $1.00 each. Catalog of 30 other styles sent free on request. Please mention your dealer's name.

Sold where fashionable women shop

CHAS. R. DeBEVOISE CO., 33-F Union Sq., NEW YORK

"OH! HOW GOOD IT FEELS!"

The expression which springs to the lips of everyone on a first application of

Dr. Cogswell's FOOT TONIC

The *only* preparation which assures

REAL FOOT COMFORT

under even the most trying conditions.

This marvelous remedy soothes, rests and quiets aching, tired, nervous feet. Allays inflammation, reduces swelling, removes soreness and keeps the feet in a healthy and comfortable condition at all times. Relieves all ordinary foot aches and pains. Unequalled in the treatment of chilblains and bunions. Sent postpaid on receipt of **$1.00.** If you suffer from foot ailments of any nature call on Dr. Cogswell, who treats scientifically and successfully all diseases of the feet. An experience of over twenty years places her foremost amongst surgeon chiropodists.

Treatment of INGROWING NAILS AND FALLEN INSTEPS A SPECIALTY.

COGSWELL'S HEALING OINTMENT

Heals bruised, inflamed, dry or brittle nails and hangnails. Excellent for burns, wounds and dry, hard skin.

High Grade Manicuring by Thoroughly Competent Operators.

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Booklet Mailed Free on Request.

¶ The Haas Brothers' Blue Books of Samples contain the choicest and latest fabrics used in the Paris Models for Fall, 1909.

PARIS MODEL SUIT
Made of Haas Brothers' Broadcloth

¶ Ask your dressmaker or tailor to show them to you.

Trade **Haas Brothers PARIS** Mark

PARIS	CHICAGO	**NEW YORK**	ST. LOUIS	BOSTON
13 Rue des Pyramides	34 E. Monroe St.	**103-107 5th Ave.**	606 Marmod & Jaccard Bldg.	78 Chauncy St.

Your Figure—Does it Reflect Modish Lines

If not, why not accept the assistance of one of the smart new models of the

LYRA CORSETS

These chic garments, embodying the latest ideas in corsetry, and equal to the French corsets in style, grace and ease, produce the low bust, the long hip and back, the **"slight waist curve"**—all features of Fall fashion.

Model No. 3610 (as illustrated).—Smart model designed for medium and well developed figures—Low bust, very long hip and back, "new slight waist curve." Coutil, white.

Size, 18-30. Price, $5.00

The perfect form and lasting fit of a corset depend upon the boning of the garment. ***Lyra Corsets*** are boned with ***Walohn,*** the only reliable boning. It does not rust. It does not break, strong yet pliable. It moulds the form into lines of grace and ease, and holds the shape of the garment perfectly.

We list only one of the many modish Fall models. We would ask you to have your merchant fit you to just the right model for your individual figure. If ***Lyra Corsets*** are not obtainable in your vicinity, write direct to us. Shall we send our booklet showing a variety of styles?—no charge.

OTHER NEW MODELS $5 TO $15

American Lady Corset Co

NEW YORK **DETROIT** **CHICAGO**

PENNSYLVANIA RAILROAD

Bulletin

MAINTAINING A STANDARD

An extensive traveler returning from a recent trip remarked: "I could readily tell when I was on the Pennsylvania Railroad. Everything about the service is on a higher grade."

It is this distinctive "higher grade" that makes the Pennsylvania the Standard Railroad of America, and that has established its world-wide reputation.

To attain this standard it was the first railroad in the country to use steel rails; to adopt the air brake; to use the track tank; to establish a block signal system; to inaugurate "limited" train service with all its accessories, and to operate an 18-hour train between New York and Chicago.

To maintain this high standard it has stone-ballasted its roadbed from New York to Chicago; it has built a separate and distinct freight line from New York to Pittsburgh; has tunneled the Hudson River, and is building the handsomest passenger station in the world in the heart of New York City.

That it is maintaining its high standard in roadbed, in equipment, in safeguards, and in operation is attested by the entire absence of fatalities to passengers on its lines in the year 1908, and by the marvelous record of the "Pennsylvania Special" for the past four years—absolutely on time at New York and Chicago, winter and summer, on 83 days out of every 100.

The service of the Pennsylvania Railroad is inevitably the criterion with which all others are compared.

THE MAUSER CO.

Gold and Silversmiths

TRADE MARK

FIFTH AVENUE AT 31st STREET

Stunning Sandwich Tray

STERLING SILVER

Sheraton Design (Etched) $18.00

JEWELS OF RARE DESIGN

GAGE MILLINERY
GB & CO
OUR MARK
REG. U. S. PAT. OFF.
On display and for sale at leading retail millinery departments and establishments.
ASK YOUR DEALER FOR GAGE HATS

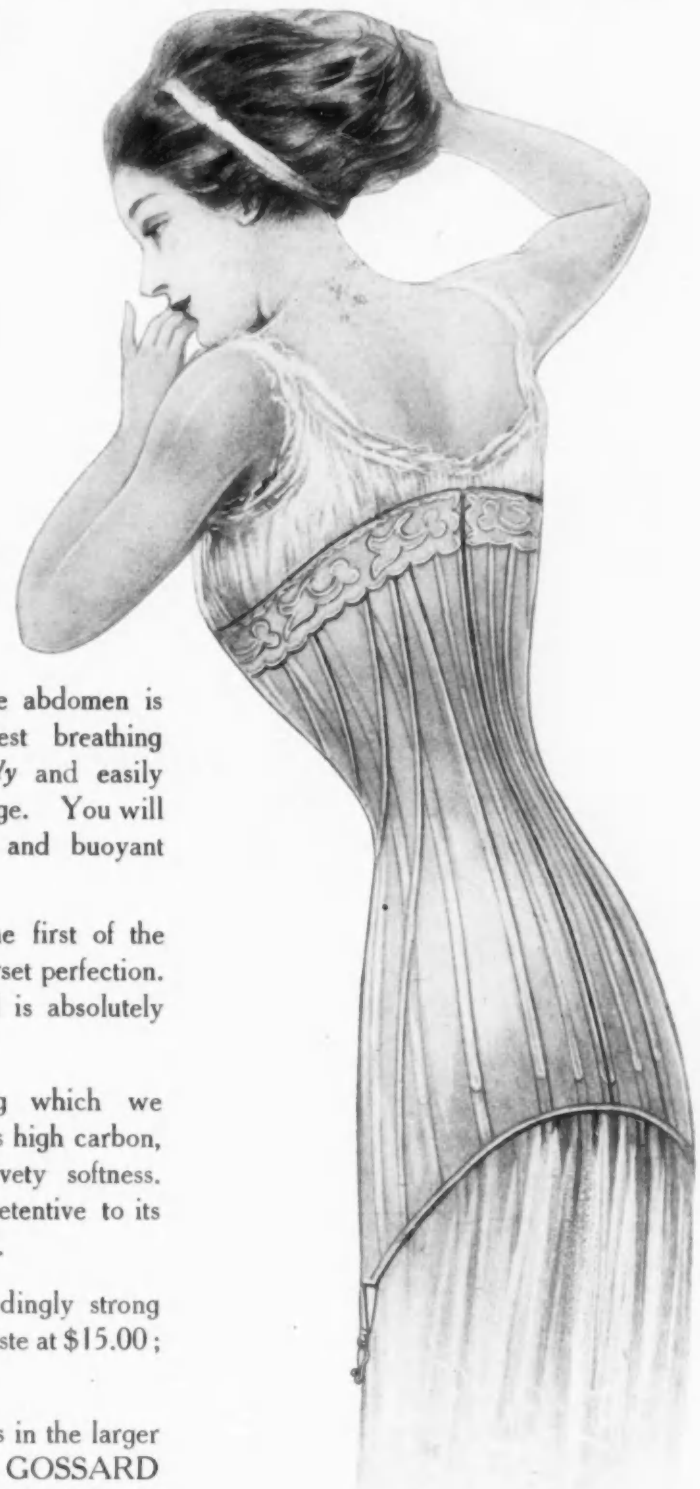
Early
Fall:
Styles
As indicated
by our Fifth Avenue Sales.
Knox
Hat Manufacturing Company
·Factory·Brooklyn·New York·
452 Fifth Avenue Wholesale Department 6th Floor New York

The GOSSARD Corset is the American improvement of "L'Irresistible," a corset which was introduced to fashionable Europe by Mme. Margaine-La Croix, a corsetiere and designer of gowns with an international reputation. Thus the GOSSARD Corset is the result of the union of the best ideas of both the French and American corsetieres.

Nothing Can Compare With the Beautiful Modeled Back of

THE Gossard CORSETS

"They Lace In Front"



By lacing in front, the long, graceful curve of the spinal arch, which Hogarth has immortalized as the most beautiful line known to art, is conspicuously featured.

By reason of their unique front lacing construction, the abdomen is comfortably supported, the lungs are allowed fullest breathing freedom. With the result that the wearer *naturally* and easily assumes a correct standing position and graceful carriage. You will recognize the GOSSARD wearer by her "poise" and buoyant bearing.

Model "A," shown in accompanying illustration, the first of the "New School" models, is one type of GOSSARD Corset perfection. It is one of the longest corsets ever produced, and is absolutely comfortable, sitting, standing or walking.

Boned with Electrobone, the perfect corset filling which we discovered and control. The basis of electrobone is high carbon, clock spring steel with a cushion covering of velvety softness. Electrobone yields to the movement, yet is rigidly retentive to its original lines and is really, not theoretically, rust proof.

Model "A" is made of material No. 109, an exceedingly strong and beautiful batiste. The price is $6.50. In silk batiste at $15.00; imported silk fabrics, $18.00; silk Corsican, $22.50.

GOSSARD Corsets are on sale by the "class" stores in the larger cities in the country. If you are not in range with a GOSSARD store, write for measurement blank and a copy of "Booklet A" which describes and illustrates all the "New School" Models.

The H. W. GOSSARD COMPANY

Manufacturers, Wholesalers, Retailers STEINWAY HALL, CHICAGO

Factories: BELVIDERE, ILL., DIXON, ILL., ELKHART, IND.

For sale in New York by James McCutcheon & Co., 345 Fifth Avenue. Olmstead Corset Co., 44 West 22d Street
For sale in Boston by R. H. Stearns & Co.

THIS TAG PROTECTS YOU. It is found on the best ready-to-wear coats and cloaks and indicates that a Suskana Guaranteed Satin has been used for the lining. It insures the lining and should be asked for and insisted upon.

BY THE YARD the Suskana selvage mark should be your guide.

Suskana Guaranteed Satins come in three qualities—*Glintola, Luxura* and *Wearweav*. Each is the best to be obtained for the price. None others are so lustrous or come in so wide a range of colors.

WRITE US TO-DAY

We will send you the Suskana Silk Booklet. The best guide to silk fashions we have ever issued. It contains samples of all the Suskana Silks and tells of their many uses. It illustrates the latest silk fashions in a correct but moderate way. You will find it of great value in planning your Fall wardrobe.

SUSQUEHANNA SILK MILLS

19 West 18th Street New York

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